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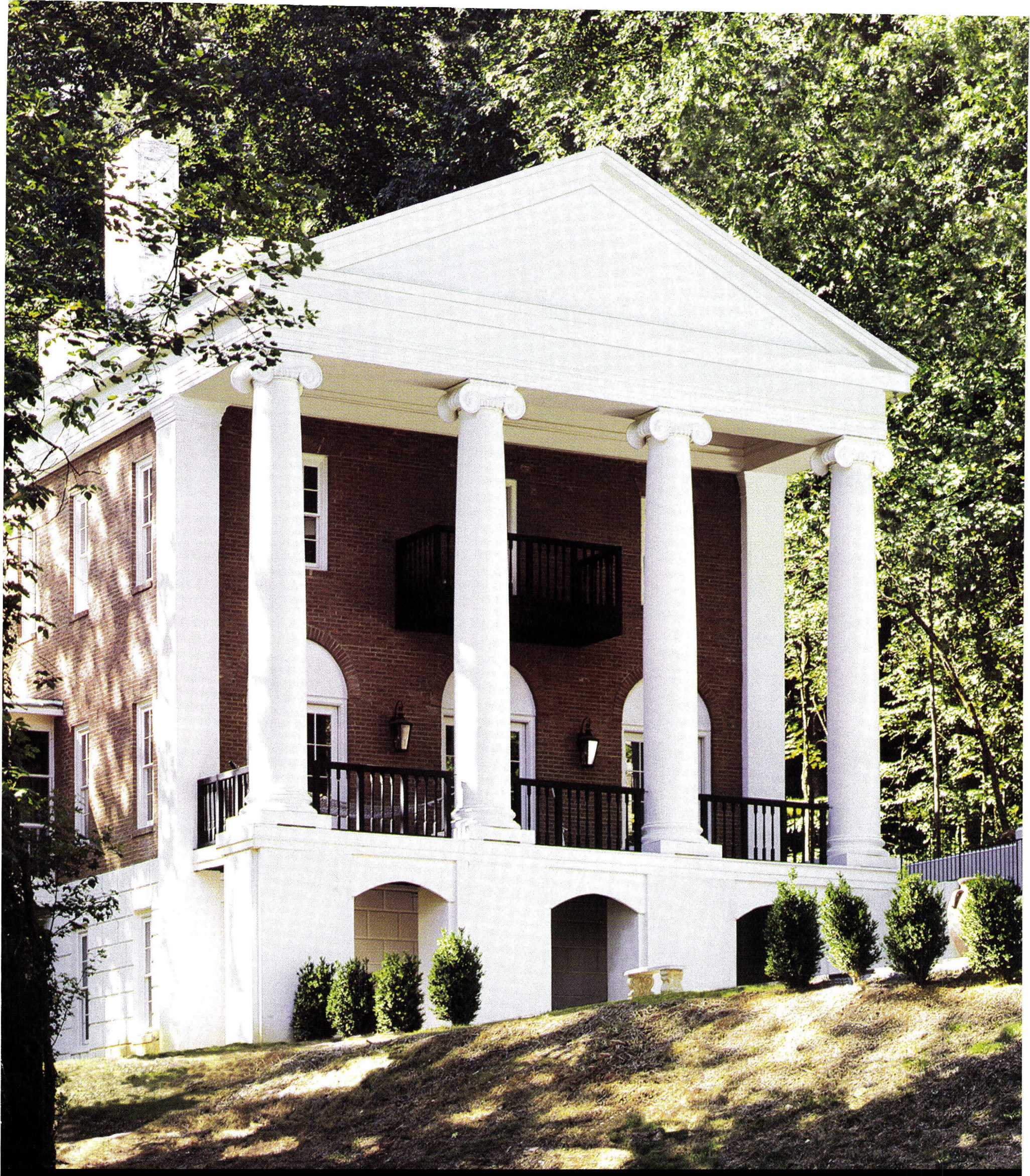

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On the cover: A Palladian window crowns the gable of this outbuilding for a new Federal-style manor in Somerset, KY, designed by Ken Tate Architects. All of the window's elements were custom made in mahogany and redwood. The first volume of a collection of the firm's work is reviewed on p. 156. *Photo: Gordon Beall / Peter Howson*

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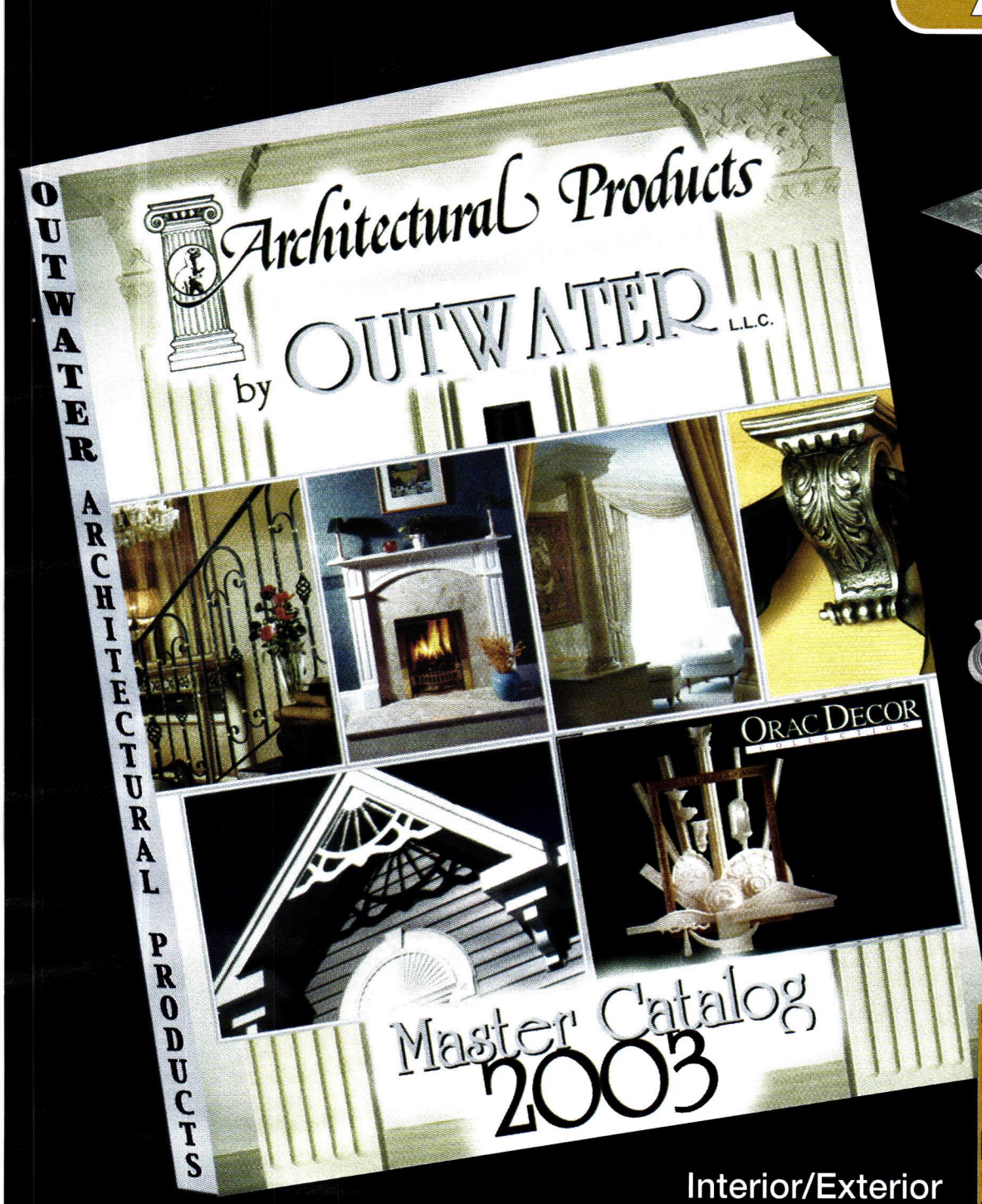

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WRITE IN NO. 5008

Carolina Finery

Shaping towns, re-imagining malls and instilling homes with vivid personalities, a versatile architect wields design sources as varied as Palladio and pioneer cabins. *By Eve M. Kahn*

You never know when you're going to spot a precedent worth drawing on, and worth drawing. Always in the briefcase of Milton Wilfred Grenfell, traditionalist architect, is a leather-bound notebook with textured cream pages that can withstand dense crosshatching. Wherever he travels, he records memorable details to apply to future buildings: whether limestone corner quoins on a Chicago symphony hall, a steep Carpenter Gothic dormer in rural Georgia or carriage ways cut into an English city's 18th-century gates.

During two decades of practice in Charlotte, NC, he has designed at square footages ranging from a single poolside tempietto to thousand-acre subdivisions. From upstate New York to Atlanta's exurbs, he's fluent in the historical styles a region and owner may require, whether rugged Arts and Crafts or dainty Biedermeier trimmed in volutes. He's repaired frayed downtowns by fronting swaths of row houses in stoops and porticos; he's based remote cottages on A. J. Downing's Gothic pattern books and frontiermen's cabins with timber columns and untrimmed waney-edge siding.

His diverse works are often recognizable by their cupola weathervanes, which capture the clients' essences in metal silhouette. The figure of a farmer leading a recalcitrant laden mule to market speaks of a grocery tycoon, who freely admits he can be stubborn sometimes. A Carolina wren chirping at a sunrise commemorates that design patron's frequent requests for maximum interior light. The colophons on Grenfell's presentation drawings, too, are customer-tailored: a powder horn for a Mr. Horne, a sailboat for the Pool family, Venice's symbol (the lion of St. Mark's) for a Venetian-inspired townhouse on a South Carolina canal.

Milton Wilfred Grenfell stands beside a Gothic columbarium wall he designed for a 1920s Methodist church in Charlotte. *Photo: Peter L. Noschese*

At age 53, Grenfell is rangy and boyish, and he packs every sentence with eagerly shared data and philosophy. (He'd make an inspiring professor, if only the local university weren't dogmatically opposed to his worldview – "they're too threatened by tradition to even debate me.") Given his omnivorous design approach and geographic range, clients are sometimes surprised to learn he's assisted by just one draftsperson and an office manager. He maintains no web site, for fear of attracting yet more work: "I have nine ongoing projects," he explains. "To take on more than that would be irresponsible." So the voice answering the phone at Grenfell Architecture is often Grenfell's own.

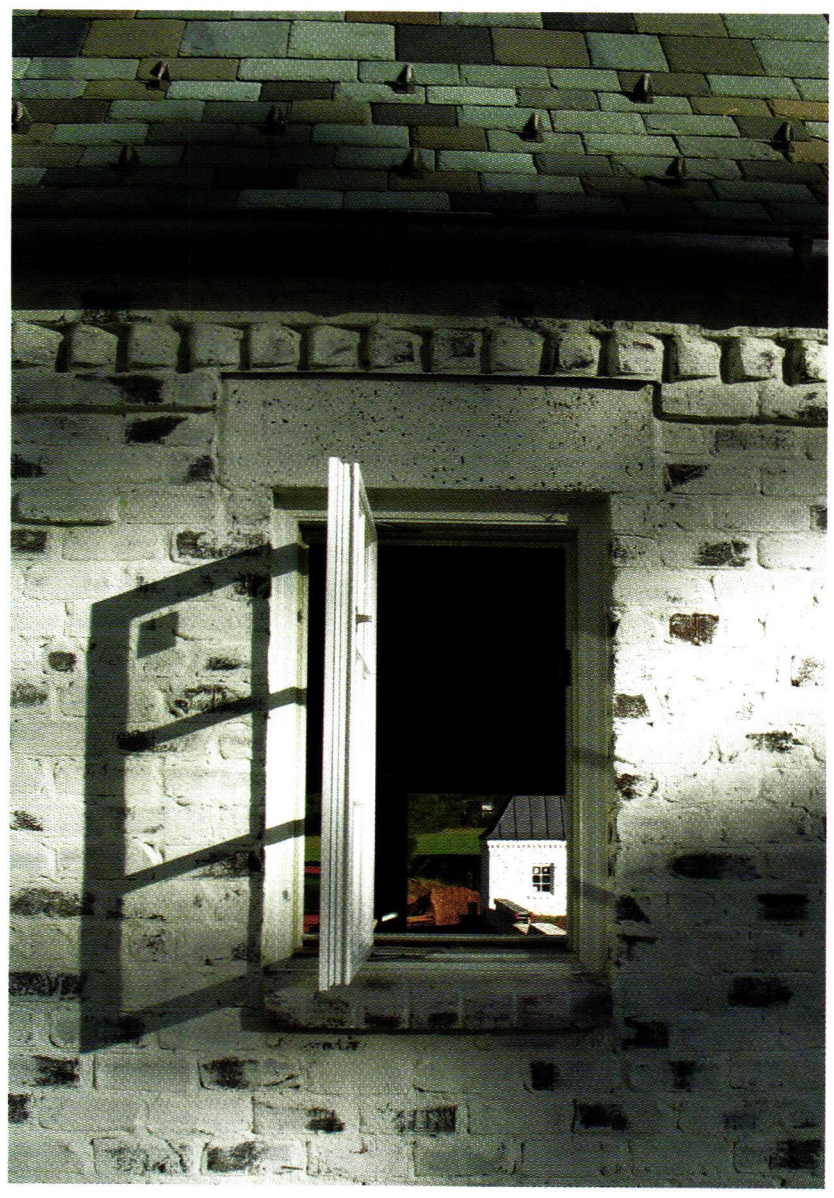
The firm occupies four rooms in downtown Charlotte, in a concrete-block Postmodern building sandwiched between highway clover leaves and a stadium. Framing the office building's parking lots are archways with entasis-deprived concrete columns. "Serliana, in very attenuated form," Grenfell says wryly. "The rubbish that's been built in this town is similar to 19th-century boomtown architecture, flung up and soon to be torn down. It's temporary, it's disposable and fortunately it won't be here in 10 years." He also takes comfort, he adds, in Charlotte's repository of "better-than-average pre-World War II architecture and town planning." Amid miles of cul de sacs lined in new faux-Georgians, their woodwork insincerely thin and their bricks mere veneer, are 1910s and '20s neighborhoods planned by the Olmsted brothers, John Nolen and Nolen protégé Earle Sumner Draper. (In the Nolen-planned section, called Myers Park, Grenfell lives in a restored 1914 bungalow with his artist wife Gioia and their daughter Eleonora.)

Opposite: In the Blue Ridge Mountains at North Carolina's Georgia border, Grenfell perched a weekend retreat for an Atlanta interior designer. Through a central turret, sunlight flows into an octagonal two-story living room. *All photos by Milton W. Grenfell unless otherwise noted*

Left: Because uphill breezes waft through the porch even on the stillest days, the owners have given the house a Classical nickname: the Temple of the Four Winds.

Historical Momentum

Paternally descended from Norman Englishmen (his surname derives from the Normandy town of Granville) and maternally from South Carolina/Scottish rice planters, Grenfell grew up a few miles from Eudora Welty's home in Jackson, MS. Grenfell's childhood neighborhood, a 1920s streetcar suburb of Georgians and Tudors, contained a walkable commercial heart. "Churches, grocery stores, a school, dime store, cinema, bakery, bookstore, barbershop, dry cleaners, hairdresser – a complete village center, it was only missing a zoo! My gang of friends published a neighborhood newspaper. The older boys typed and mimeographed, and the younger ones like me were cub reporters. My first published article was about a lovely 1920s Tudor house up my street, with crenellations and



His office bookshelves sag with vintage studies of the area's historic architecture, as well as rare tomes with bookplates from luminaries like Ralph Adams Cram. "We sometimes wonder if the floor here is up to handling the book load – we feel some serious deflection," he laughs. Then he pulls out a few volumes and clippings that he happened to receive from friends and relatives at the outset of his career: excerpts from the White Pine series on early Americana, a 1970s Classical America monograph inscribed by Philip Trammell Shutze and 1930s architecture magazine articles juxtaposing medieval designs with contemporary details by traditionalists like James Gamble Rogers. "These," Grenfell says, lovingly patting the stack, "ended up being seminal, as my disenchantment with modern architecture grew. I've had a few epiphanies that started me on my walk."

Right: Under a dogtooth brick band on a French Norman compound under construction in Greensboro, NC, a concrete window lintel pays tribute to a favorite technique of Mellor, Meigs & Howe, a prolific traditionalist architectural firm in prewar Philadelphia.

Below: At the French Norman house, Grenfell maximized the interiors' natural light to the point that the house seems transparent at midpoint.

Left: Ionic volutes on a Biedermeier house in Haverford, PA, have already acquired a patina and look ready to withstand the tests of time.

Above: The rear elevation of this Arts and Crafts house in Greensboro, NC, breaks out into a profusion of terraces, porches and balconies.

half-timbering. I can still remember how intrigued I was to learn the term 'herringbone' to describe the floorboards."

After studying studio art at Williams College, he briefly interned at a California architectural firm: "I was at the bottom of the totem pole – and they just did suburban sprawl. I knew the architecture and urbanism we were making was wrong, but I didn't have a clue as to what an alternative would be."While earning a graduate degree at Washington University in St. Louis, he found few kindred spirits. "The curriculum was all about 'process'," he recalls. "We'd go to poor neighborhoods to try and design day-care centers and playgrounds. We'd be asking everyone all these questions, and they'd be saying, 'Just build it already!' All along I heard the usual arguments against building traditional work now – it's phony, not of its time, it costs too much and anyway you can't get that kind of craftsmanship anymore. We were never directed to even look at the city's Beaux Arts architecture. It's crazier than hell that nobody ever sent us to study the public library, by Cass Gilbert. It's an opulent little masterpiece, very much in the spirit of New York and Boston's public libraries, in marble, alabaster, bronze and mosaic scenes. It even has a Jacobean room for rare art and architecture books, like original editions of Vignola and Palladio."

For a few years after graduation he struggled to fit in at Modernist firms in Charlotte, designing office parks and strip malls. He kept losing arguments with colleagues that façade materials should ideally be contextual, and that parking lots needn't be sites' most prominent features. His first solo jobs – "a porch addition, some spec houses, whatever came over the transom" – were not auspicious. More promising was some budding networking with a small Winston-Salem firm run by William R. Wallace,

For every such thoughtful detail on his buildings,
there's a novel's worth of explanatory narrative, about precedent and program.

Above: At this somewhat muddled 1970s A-frame in South Carolina, Grenfell could see the potential for transforming the sow's ear into a Tudor manse.

Right: Tudor half-timbering forms diamonds and star-bursts in a new skin for the aging A-frame.

Mediating indoor/outdoor spaces – including a loggia, pergola, open terrace and glazed gallery – knit this Greensboro, NC, house's rear façade to its garden.

son of a 1920s partner of Philadelphia traditionalist Charles Barton Keen. ("The Wallace office has been preserved in amber," Grenfell recalls. "No metal filing cabinets, no Formica in sight. And they'd rather nail down their drawings than use a newfangled invention like tape. Seeing those drawings for the first time made me gasp, it was like seeing fresh dinosaur prints in the mud.") Equally inspiring was a 1986 grant from Classical America (thanks to the group's monograph in Grenfell's library, he had managed to track down the eminent Henry Hope Reed) to apprentice with pioneering Classicist Alvin Holm in Philadelphia. Grenfell befriended other established Classicists along the way like John Blatteau, as well as visionary planners (Peter Calthorpe, Andrés Duany) and young fogeys such as Richard Cameron, Richard Sammons and Donald Rattner.

As Seaside became a media sensation in the 1980s, and the young fogeys formed the Institute for the Study of Classical Architecture (now the Institute of Classical Architecture & Classical America), Grenfell at last felt part of a profession he could respect. "It was so important back then," he says, "especially for us in the hinterlands, to know that we weren't alone."

City Beautifying

Governments and developers along the eastern seaboard have since at least listened to his New Urbanist rap, if not yet commissioned region-wide projects that don't coddle the automobile. For Duany Plater-Zyberk charettes alone, he's sketched a dozen packages of guidelines and prototypes. Many of his more ennobling ideas have so far remained on the drawing boards. Particularly lamentable is that no patrons have yet taken up his visions of a drab post office on pilotis transformed with pediments and pilasters, and a dead boxy mall converted into an arcaded and balconied mixed-use center. Grenfell has had his largest-scale successes to date while acting as co-developer in Durham with Robert L. Chapman. They filled a long-vacant lot near Duke with desperately needed bungalows and row houses for University staffers. (On the main row house block, a Blue Devil weathervane by metalworker Jim Galucci honors Duke's mascot.) A few of his ecclesiastical clients have also let him soar. At a 1920s Methodist church in Charlotte, Grenfell's Gothic columbarium wall has turned a little-used lawn into a peaceful enclave for meditative picnicking.

His imagination has been allowed freest rein, though, for his strongest-minded residential clients. On greenfield plots, he's built for them etudes in Mediterranean Revival, steep-pitched French Norman compounds and curlicue riffs on the Petit Trianon. He has also renovated existing structures into unexpected silk purses. On the skeleton of a 1970s A-frame, he raised a Tudor opus in half-timber diamonds and starbursts. From a half-brick half-board 1950s ranch, he fashioned an all-brick Georgian; a faintly protruding belt course is all that marks the formerly jarring intersection of brick and board.

For every such thoughtful detail on his buildings, there's a novel's worth of explanatory narrative, about precedent and program. That concrete window lintel under a dogtooth band on a brick wall? In homage to a favorite technique of Mellor, Meigs & Howe, the prolific traditionalist trio in prewar Philadelphia. That goldfinch weathervane, posted atop a cupola pierced with niches for purple martins' nests? Because the human inhabitants are named Finch. That lacy iron balcony suspended on iron poles from the ceiling of a mountaintop retreat's octagonal two-story living room? Based on catwalks through the stacks at McKim, Mead & White's Morgan Library in New York. And as for that scroll-and-tulip pattern Grenfell has carved along a Georgian staircase's risers? He originally sketched it at an 1812 law office in Salisbury, NC, and long kept it squirreled away in a notebook. He can never predict where the notebooks' contents will take three-dimensional form again, only that they'll belong there anew. ■

Part of Grenfell's residential block for Duke, these Arts and Crafts bungalows seamlessly blend with the surrounding neighborhood. The city of Durham gave the project an historic preservation award – the first such local prize for new traditionalist work. *Photo: Robert L. Chapman*

Reviving the Classic Homes of the Past

The eight pillars of traditional design organize a way of thinking about how to create a new old house. *By Russell Versaci, AIA*

There is mystery in the character of an old house – in the painted clapboard, mottled brick and weathered slate as well as in the faded wallpaper, mellowed floorboards and hand-rubbed hardware. An old house has a soul nurtured by the passage of time.

Our childhood memories are colored with picture-postcard images of old houses. Most of us can remember dreamlike visions of the house we grew up in or wish we had. We recall the pleasures of sultry days at a summerhouse spent idling on the front porch or swinging from the big tree in the backyard. Or Sunday drives in the country peering out the car window in wonder at the picket fences of time-worn old farmhouses as we flew by. These scenes from the past, which are half-remembered and half-imagined, come to the surface when we dream about building a new home.

Creating a new house ought to be like walking down memory lane, gathering these treasured recollections for one of life's most creative endeavors. Yet imagining a new house can be daunting. Many people are confounded by the idea of building – wondering what the house should look like, how to make it feel comfortable and whether it will reflect a personal style.

We tour new homes looking for ideas, yet most of the new houses are cookie-cutter copies and ordinary. Combing through the bookstore shelves for inspiration, we find glossy photos of houses that seem too fussy and grand or too spare and monastic. In our search for the perfect image, we realize that a weave of textures with the patina of age acquires a seductive charm that draws us irresistibly toward old houses.

An authentic traditional house follows the rules of style. The sturdy columns of this new Southern plantation are taken from history books.

Old House Reality Check

Many of us have discovered a delightfully neglected old farmhouse on a drive in the country and feel our heart skip a beat. "If only I could live there! That's my house," we fantasize. And we start to think that the house of our dreams is really an old house. Yet real old houses come with real drawbacks.

Too often the fixer-upper is just a pretty shell of a house. Many old houses are too far gone to be salvaged without major rebuilding. There are gaping holes in the floorboards, the fireplace bricks are scattered across the parlor floor and there is daylight where the back wall used to be. Structural timbers are rotted, the roof leaks and the wiring is outdated – myriad basic repairs need to be done simply to make the house livable. There are just too many problems to solve, and most homeowners have neither the will nor the wallet to tackle them.

A New House with a Past

What we really want is a brand new house wrapped in the raiment of an old house. The house must be seasoned by the past, but its inner workings must be up to the minute. Not willing to do without modern conveniences and creature comforts, we want indoor plumbing, plenty of closets and an efficient heating system. And we want the new amenities of a gourmet kitchen, family room and home office. Yet we want all of this newness covered in layers of vintage tradition that breathe the comforting air of history. The answer is a *new old house*.

A new old house combines the emotional comforts of yesterday with the creature comforts of today. A new home can be crafted with the familiar forms and harmonious proportions of tradition and also be planned for convenience and tailored for modern family living. There are timeless patterns in the way old houses are put together, which can become a template for making something new from something old.

After years of designing new houses that have a traditional pedigree, I have learned the design concepts that are essential to shaping a vision for a new old house. These eight pillars of traditional design are the basic building blocks that guide the design of an authentic traditional home with true historic roots.

The Pillars of Traditional Design

Pillar One

Invent within the Rules

The language of every traditional style – whether Pueblo adobe, Spanish Colonial, Greek Revival or Craftsman – is recorded in a common set of rules that have guided the designs of generations of builders. These rules are tools that shape the outline of the house, govern the appropriate materials to use and determine the way the details go together.

Designing a new house using a traditional style is not simply the act of copying from the past. While the historic shapes, building materials and

Finely crafted wood moldings, which reproduce traditional profiles, decorate the corners of this house. A square pilaster column anchored to the corner of the house supports the triangular cornice return. Deeply carved profiles accent the otherwise simple shapes of the moldings.

decorative details of old houses can be studied to find out what makes them work, it is possible to be creative with classic style. Ideas for new designs spring from the rules of tradition. Inventing within the rules builds fresh ideas that push traditional forms in a new direction.

Pillar Four

Build for the Ages

Most old houses were made of rugged materials that have withstood the test of time. Poor-quality materials make even a well-designed new house look fragile and inauthentic. A carefully executed traditional house is solid and meant to last – from the masonry foundations to the hardware and interior moldings.

Build a traditional house with long-lasting materials and time-tested construction techniques. There are no substitutes for clapboard siding, stick-built roof rafters, solid-wood doors and windows with true-divided panes. These sturdy materials are expensive initially, but they pay for themselves in building character and durability for the long run.

Pillar Five

Detail for Authenticity

The success of a new old house depends on incorporating details that look familiar and true to form. Details like the shape of the roof, type of windows, molding profiles and finish materials will look best if they follow historic patterns. The characteristics of a traditional style can be faithfully reproduced from pattern books. Period houses and living-history museums also provide powerful clues about what to build, how historic parts fit together and how they are used in their proper places to fashion an authentic home.

Pillar Six

Craft with Natural Materials

Natural building materials like wood and stone have an organic beauty that cannot be reproduced by synthetic substitutes. Fieldstone walls, wood clapboards and heart pine floors have surface textures that are rich and warm; but synthetic materials such as vinyl siding and plastic laminate look homogenized, cold and lifeless. Painstaking craftsmanship with natural materials should be worked into every detail, from the tight fit of a stone wall to the crisp joinery of a mitered door frame.

Pillar Seven

Create the Patina of Age

The distinctive patina of age that burnishes an old house to a mellow vintage can be reproduced by letting nature take its course on a well-chosen selection of new natural materials. Wind and weather will buff a wall of painted clapboard to a satin sheen. And the colors of handmade brick or stone will mute into earth tones after years of rain and mildew work their magic.

By incorporating antique building parts into the construction, a new house looks old from the beginning, because it is built with materials that have a time-worn natural patina of instant credibility. Salvaged building parts – such as doors, mantelpieces and light fixtures – preserve a bit of history tempered by time. Recycled pine floors and antique doorknobs reveal marks of wear from years of handling that are telltale signs of their past.

Pillar Two

Respect the Character of Place

A new traditional house complements its setting by respecting the character of the place in which it is built. By working with the natural features of the land and by fitting into the distinctive pattern of the neighborhood, a new house can blend into its setting and appear to belong there.

Old-time builders chose house sites that were protected from the weather by topography, sheltered by trees and close to natural attributes like a hill or pond. An ideal site is one where the house will settle into the lay of the land rather than be perched up on display. A natural saddle of ground where there is a mature stand of trees serves as a backdrop for the house, and it anchors the house in its surroundings, as if it had always been there.

Pillar Three

Tell a Story over Time

Part of the charm of an old house is that it tells a tale of changes over time. In a new house, it is possible to script a story of growth over many years – a room that was remodeled, a wing that was added or a screen porch that was glassed in – portraying the house as an accumulation of additions.

There can be a storyboard, or a scene-by-scene description, of the history of the house. A new house acquires the soul of the past when it tells a story that covers its newly minted form in a mantle of make-believe.

This new farmhouse is an historic house that was reconstructed by moving many of the parts from Connecticut to Maryland. The house features the stylistic details of Georgian architecture from the 18th century, such as a portico with a pedimented roof and two-story fluted pilaster columns on the outside corners of the façade.

Natural materials, like these cedar shingle walls and granite foundations, impart an organic beauty to the finished character of a new old house.

The interiors of this new Southern antebellum plantation house were built with a palette of natural materials for brick floors, plaster walls and hefty wooden doors. The construction details of a new old house should convey the assurance of a house built to last.

Pillar Eight

Incorporate Modern Conveniences

Most of the essential creature comforts of modern living can be woven into the fabric of a traditional house without being intrusive or overwhelming. New functions that never existed in old houses – bathrooms with indoor plumbing, eat-in kitchens, family rooms, laundries and home offices – can be integrated into the layout of a traditional floor plan by rearranging the pattern of rooms.

New technical innovations – such as the heating and air-conditioning systems, computer networks, security detectors and televisions – can be concealed within the structure of the house. Most of these systems can be inserted into the framing without intruding on the finish work. Special features such as control panels can be hidden in wall cabinets, behind grilles or within secret compartments. Seamlessly weaving these conveniences into the house during the planning stage preserves the ambiance of the old by integrating the new with craft and ingenuity.

How the Pillars of Traditional Design Work

The pillars of traditional design epitomize the design intuition, hand craftsmanship and time-honored building practices inherited from old-world builders. These eight pillars organize a way of thinking about how to translate traditional values into a new home.

The pillars are presented in an order that represents the natural design process. The benefits are cumulative, because the results of using one pillar build on what is learned from using the one before it. Once the rules of a traditional style are understood, a new design can be invented that respects the character of place and tells a story over time. Then it is possible to build for the ages using authentic details that are crafted with natural materials and seasoned with the patina of age. Finally, by incorporating modern conveniences, a new old house will work well for today's lifestyle.

The Pillars are universal guidelines that anyone can use as tools to recreate a real traditional home. These are traditional skills, recovered from our ancestors and known as "the old way of building."

The Old Way of Building

Most traditional American house styles were originally used for simple farmhouses and evolved into mature forms over hundreds of years. From place to place, there developed a remarkably rich texture to the regional traditions of house building. Regional styles took root in American soil from the seeds of many old-world cultures imported with the first settlers. Distinctive details and techniques for fashioning materials expressed the unique craft traditions of builders from different backgrounds. Slowly, styles evolved that were adapted to the geography and climate of each region of the country – the Southwest adobe, the New England saltbox, the Southern Tidewater plantation, the Louisiana Creole cottage. Over time, these styles matured into the distinctly American forms of old houses that we know today.

In times past, master builders designed houses by following the inherited traditions and collective building wisdom of their ancestors – principles commonly accepted then as the old way of building. Traditional building patterns were passed on from one generation to the next through carpenters and craftsmen, who erected fine houses simply by following the rules of thumb.

The old-time builders made houses that were well crafted, harmonious and workable. They understood the basic principles of composition, material and detail, in time-honored building practices. I incorporated the lessons

I learned from the old way of building into the eight pillars of traditional design.

Today, practical guidelines can help us recapture the practices that were so intuitive to the master builders of the past. With the pillars in mind, we can build new houses that are as connected to place, as well crafted and as harmonious as old houses.

The Faux Traditional House: A House Meant for Curb Appeal

Many of today's homebuilders seem to have lost touch with the principles of the old way of building. Keenly aware of the attraction of old architectural styles, the faux traditional house has become universal in subdivisions across the country. These are houses built with a veneer of history pasted onto the surface like wallpaper. Contemporary homebuilders on tight timetables tend to shun the old way of building, because it requires a commitment to craft and quality. But the result is the placeless and confusing suburban house that is cobbled together into a design stew.

When we see a faux traditional home, most of us recognize instinctively that something about the house is wrong. Without good composition, proportion and craftsmanship, the results are clumsy and confusing to the eye. The front façade is a billboard mockup of tradition, and the backside is a hodgepodge of randomly placed windows, odd bump-outs and jutting roofs. The mass-produced decorative details look tentative and impermanent. We recognize that they are houses built for expediency and not for beauty, and they were never meant to last.

The New Old House: A Home Meant to Last

A real traditional home is rooted in the landscape, conceived with familiar forms and harmonious details, crafted by caring hands and planned for comfort. Whereas a faux traditional house has a haphazard veneer of historic styles, a new old house has integrity built on simple forms and graceful lines.

The appearance of a traditional home is familiar, reminding us of places we have seen before, conjuring memories of houses that have a recognizable character. Unlike the faux traditional house for which the land is contorted into a convenient building platform, a real traditional house is intimately connected with its setting, as if it grew naturally from the contours of the land.

A pair of sash-and-panel doors built of antique cypress open into the front entrance hall of this re-creation of a French colonial plantation house.

A traditional house is crafted with natural materials – such as wood clapboard or fieldstone – that are durable and well composed, blending craftsmanship and proportion. The interplay of these handcrafted details gives a traditional house its rich texture and harmonious design. ■

Russell Versaci is a principal in the firm Versaci Neumann & Partners of Middleburg, VA, and Washington, DC. His work has been featured in national magazines, including Traditional Home, Southern Accents, House Beautiful *and* Southern Living, *as well as on Good Morning, America.*

This excerpt from *Creating a New Old House: Yesterday's Character for Today's Home* by Russell Versaci is reprinted with permission from The Taunton Press, © 2003.

The Chesterfield Blend stonework used on this farmhouse is a mixture of Schuylkill River Valley limestone and sandstone blended to simulate classic Pennsylvania fieldstone. A special mortar mixture is used for setting the stones that looks like the weathered lime mortar seen on many old farmhouses, made from white Portland cement and coarse brown construction sand.

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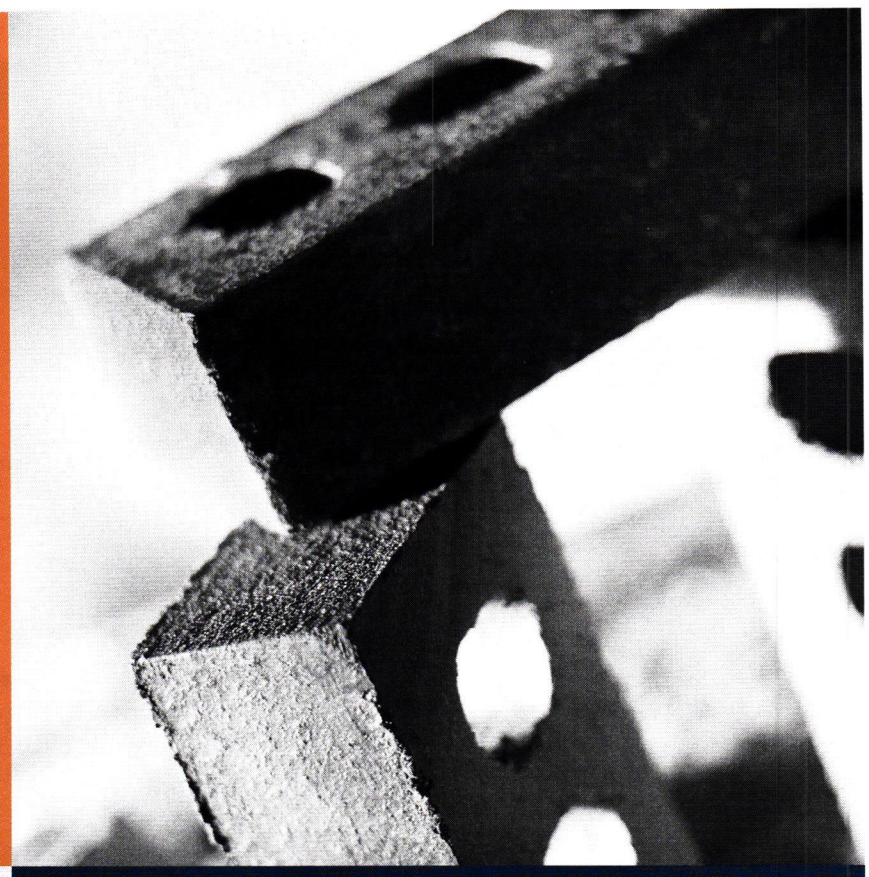

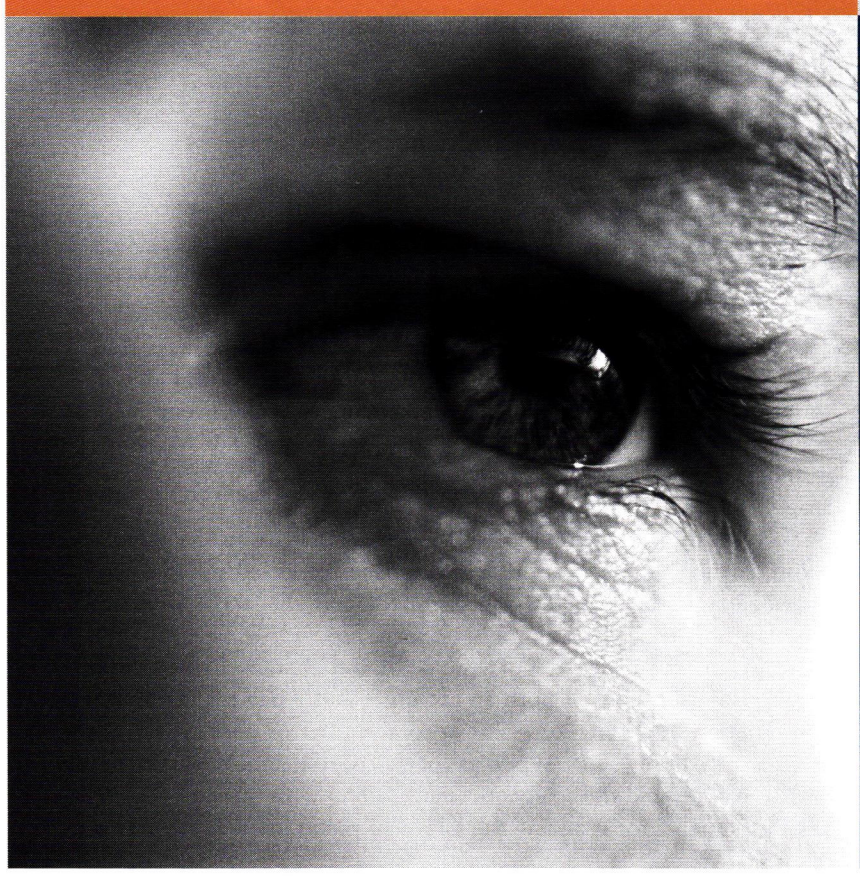

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WRITE IN NO. 474

The Evolution of American Shingle Style

With the Isaac Bell House, McKim, Mead and White redefined the Shingle style. A recent restoration highlights the house's unique features.

PROJECT: ISAAC BELL HOUSE, NEWPORT, RI

ARCHITECT: MESICK, COHEN, WILSON, BAKER, ALBANY, NY

STRUCTURAL CONSULTANT: KLEPPER, HAHN & HYATT, SYRACUSE, NY

The Isaac Bell House in Newport, RI, allows one to witness the evolution of a style. McKim, Mead and White took the Shingle style to its apogee, incorporating Far Eastern influences.

In a row of Gilded Age mansions on Bellevue Avenue in Newport, RI, McKim, Mead and White's (MMW) 1883 Shingle-style Isaac Bell House stands unrivaled in its design. Unique touches by the firm helped to define what the Shingle style would become, simplifying it and adding Far Eastern elements that became a trademark.

In 1994, The Preservation Society of Newport County (PSNC) acquired the house, which had served as a nursing home and apartments, because of "concern that the house might be unsympathetically renovated or altered," says Paul Miller, curator with PSNC. With the help of the Alletta Morris McBean Charitable Trust, PSNC began an exterior restoration project that took four years; the interior restoration is ongoing.

The Isaac Bell House advanced the Shingle style by using the Colonial style for the building trim and exterior surfaces, rather than the more popular and elaborate Queen Anne style. "From the back, the house looks like a Colonial saltbox," says Miller. "It's an overt tribute to the William Watts Sherman House, designed by Henry Hobson Richardson. The flow of the tower melting into the back of the house comes from Richardson." He adds, "The porticoed porch on the Bellevue Avenue façade is meant to be a nod to Classicism."

PSNC hired Albany, NY-based architectural firm Mesick, Cohen, Wilson, Baker (MCWB) and Syracuse, NY-based Klepper, Hahn & Hyatt (KHH) as the structural consultants. "The first step was establishing the house's cultural significance," says John Mesick, partner with MCWB. "We produced a 400-plus-page historic structure report designed to discover the house's standing in the Shingle style and in MMW's work. The report found that the Isaac Bell House represents the apogee of MMW's venture into the Shingle style, as well as being the number one Shingle-style house in America." Miller adds, "Architectural historians consider the interior design of the Bell House to be a synopsis of the firm's experimental search to develop a uniquely American vernacular style."

Two dolphins with accents of gold leaf adorn the entryway and provide support for the projecting porch roof.

The work on the exterior of this National Historic Landmark, built for cotton broker and investor Isaac Bell, was made possible by vintage photographs, archaeological evidence and paint analysis. "All of the exterior woodwork had to be conserved," says Mesick. "The original was kept, but had to be extensively repaired and the paint had to be removed." A stable, which may have been "removed sometime during 1897," according to the historic structure report, was not rebuilt. Additions made around that time, such as the driveway and the curved walkway, were kept, as was the library addition, made in the 1890s. In addition to the restoration, the architects had to "recognize that the house would be put to a new use, as a museum. Climate control, public access and handicap egress were issues that had to addressed," says Mesick. To be ADA compliant, wheelchair-accessible entrances were placed in the back. Climate control had to be well thought out. "Because of the collections in the Isaac Bell House," Mesick explains, "a constant temperature and humidity were desirable. However, because the exterior walls were uninsulated, there was no vapor barrier and no air system and we didn't want to tear apart the house, we had to cut the extremes instead – the dryness in the winter and the high humidity in the summer." Newport's seaside location provides a high level of humidity throughout the year, so instead of thermostats, the architects put in humidistats, so that the temperature in the house would be controlled by the level of humidity outside. "When it's very dry," Mesick says, "the house is quite cool. When it's more humid, the house warms up. This is a low-tech way to keep the temperature at an acceptable level."

The front of the house is dominated by the double gables, each 20 ft. tall from the eaves and faced with cut shingles. One gable features an elliptical window, the other tripartite windows, replaced after being

Both the ceiling and the walls in the living hall through which one enters the house are original quartersawn white oak. Four 4-ft.-wide doors, also in oak, with varying sized recessed panels slide with the help of brass wheels visible at the top.

removed during a previous renovation. A sunburst over the windows is a motif within the house.

The original roofing was made of North Atlantic white cedar shingles. The scallop-shell-shaped shingles used around the windows in the two large gables were inspired by French and English medieval tile shingles. All of the shingles were removed, except on the north (back) wall, which has 1883 unpainted originals. These survived because they were shaded from the sun. "In previous replacements the decorative patterns had been removed," says Mesick. "But we were able to recover them from the patterns that remained, and also the very good photographic evidence that survived for the exterior of the house." These sides had three generations of painted shingles before work began. "Yellow Alaskan cedar was substituted, because it is the closest to white cedar but doesn't retain mold or water," explains Miller. The tops of the two gables are decorated with patterned shingles. The extensive use of wood shingles was peculiarly American, and shingled structures were found all over 18th-century Rhode Island, but the wave and diamond patterns used on the Isaac Bell House were highly influenced by picturesque European villas.

Supporting the roof over the porch at the entryway are two large dolphin brackets, with new gilding that recalls the remains of the gold-leaf and bronze powders found there through paint analysis. A hanging porch light falls between the two. The brick ground floor is distinct from the upper floors by the absence of shingles. The second floor is unified by a molded beveled shingle belt course that runs around the house and "knits the contrasting volumes into a cohesive package," Miller says. Practically, Mesick says, the belt, a base of shingles at the second floor level that flairs out onto the molding, serves "to give the shingle a kick so water can't drip down the masonry." The uniform red brickwork, with colored mortar,

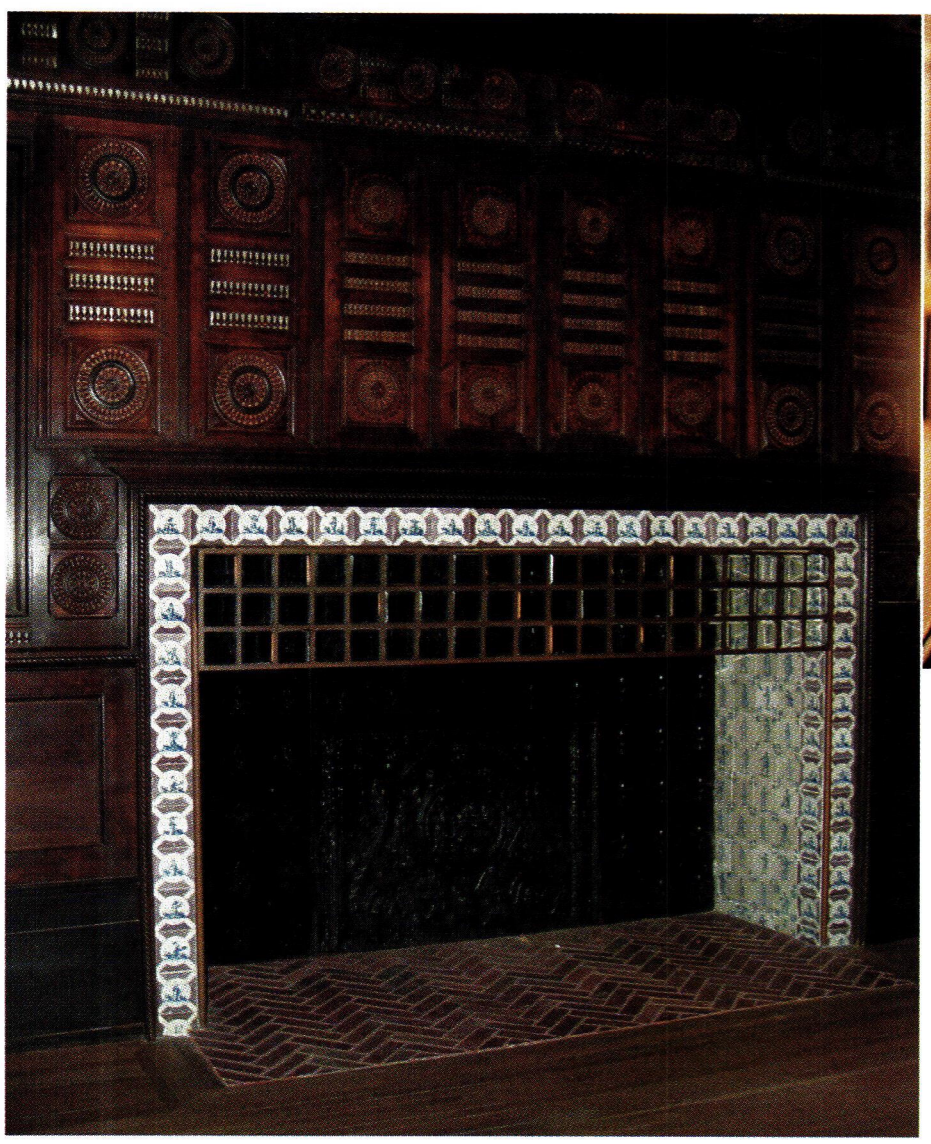
Multi-colored stained glass adorns many of the windows in the house, allowing both colored and pure light to diffuse softly throughout.

helps to tie the house to the ground and the front lawn. "The porch wall had been rebuilt in the mid 20th century, but we had to completely demolish it due to the bad masonry job. We matched the original brick and a fine local mason reconstructed the entire wall," says Mesick. Japanese elements include tapered faux bamboo columns that surround the porch. The chimneys, very typical of the Queen Anne style, are original, although they had to be completely rebuilt above the roof. These were capped with reproductions of the lost original terra-cotta hoods, says Mesick. Previous work on them had paid no attention to the original design, he says. Roman glazed-brick quoining and colored mortar, used for pointing, complete the exterior.

There was no photographic material from which to work on the interior; all the restoration work had to take clues from the house itself. "The detective work that's gone into the interior of this house has been unparalleled locally since the Society's restoration of the Hunter House in Newport some 50 years ago," says Miller.

Sagging floors and deflecting wall openings that prevented the use of the unique sliding and rolling doors in the main room were also problems that had to be addressed. KHH recommended jacking the floors and interior walls to a near-plumb condition, which not only addressed these issues but also allowed them to build in concealed reinforcement in the form of steel channels and tube sections. "There was a lot of structural damage," says Mesick.

The central hall, or living hall, the largest space in the house at 30x24 ft., is filled with original detail. "The open floor plan, with no defined space, was extremely novel for the time, and represented another Japanese influence," Miller says. Recessed panels on large sliding doors evoke Colonial precedents. The doors slide back upon themselves to create an open interior flow. Exposed brass wheels on top of the doors are adorned with Japanese-inspired brass chrysanthemums and reveal the mechanics of the sliding doors. An inglenook sits to the left of the entry, in which a grand fireplace is situated. The walls around the fireplace, which is surrounded by Dutch tile, are assembled from what used to be carved walnut paneling from wall elevations, armoires and a box bed frame from southern Brittany, through whose spindles one can see reflective, polished tin. Multi-hued English cathedral glass, heavily leaded and beveled, adorns



Left: McKim, Mead & White created an inglenook in the living hall with a tiled fireplace and Breton bed frames.

Above: A detail in the inglenook shows the carved woodwork and intricate turned spindles that run above the fireplace.

Above: The tile surrounding the fireplace is Dutch, and gives light to the fireplace, even when there is no fire.

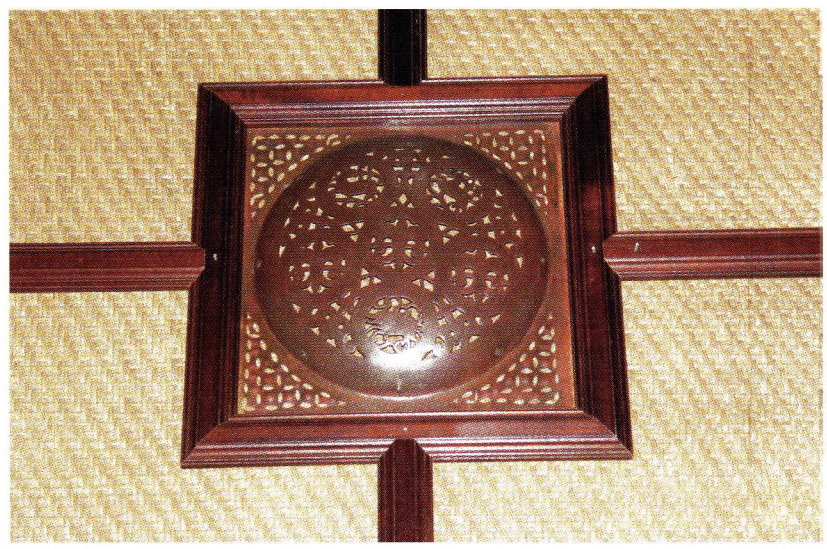
Right: The wainscoting, trim and cabinetry that line the dining room are all mahogany. The remaining areas are covered in natural rattan.

the windows adjacent to the fireplace, allowing light to spread throughout. The lowered ceiling is original, made from complementary walnut panels. The latticework screens in the room are also Japanese influenced.

The living hall focuses on horizontal lines, with the beams in the ceilings exposed and integrated with the oak panels. In the center of the ceiling a perforated brass brazier is set within a square of oak moldings. The walls are wainscoted in vertical white oak boards, "slightly beveled, and with battens," says Miller. Above the paneling is a leather-like embossed wallpaper of French origin. "We assumed, because of the Queen Anne influence and because of MMW's own aesthetic, as well as the whole notion of the Aesthetic Movement and the dominance of English designers in America, that they would have chosen William Morris wallpaper. But the wallpaper is French. This is probably because White, and to a lesser degree McKim, became interested in French historicism, which is also reflected in the extensive use of Breton architectural salvage." Throughout the house, the original wall fabrics, wallpaper, glazing and decorations, long gone, had to be duplicated from patches found under cornices and other elements or from evidence of fasteners left behind.

The dining room, "the next most architecturally significant room," according to Miller, is paneled in mahogany and decorated with antique perforated bed warmer pans, with geometric and zodiac designs, mounted on brass plates. Nine of the originals survived, making replication of the remaining three easier. Natural rattan covers the ceiling and walls, framed by interlocking mahogany beams, above the 6-ft.-tall mahogany wainscoting. Traces of the rattan were found of either side of the east doorway that leads to the porch, allowing the architects to decipher its use throughout the room. "The woven rattan in the dining room survived in 3-in.-wide strips between the windows. We could tell everywhere it was because of the fasteners that remained," says Mesick. The rattan was rewoven in China. A fireplace is faced in marble on the bottom, while three glass doors divided the top overmantel. A window sits at each side of the fireplace, making it the main feature in the room.

A reception room and drawing room also occupy the first floor. White woodwork defines the reception room, with doors, a mantel and wainscoting in gold. Complementing that color scheme, pale gray-green paint was used for the adjoining drawing room's low wainscoting, while ivory was used for the ceiling. The ceiling decoration revealed tiny red specks layered with specks of gold leaf. "Through paint analysis, we unearthed aesthetic period paint schemes in this room," says Mesick. "These colors were used in a lot of 1880s interiors – it goes back to Whistler." Above the wainscoting the wall covering was cream Asian-patterned puckered silk damask. Three windows rise from the floor and open onto the porch. PSNC intends to leave some of the paint that had covered the original scheme in order to demonstrate the dramatic results of the restoration to the public.



Antique perforated bed warmer pans, mounted on brass plates, were incorporated into the design of the walls in the dining room.

A grand oak staircase leads to the bedrooms above, which feature lattice, friezes and wood carvings. The carpet on the stairs was recreated from a 1940s photograph. "The carpet, in soft organic greens, blues and golds, echoes the colors from the bulls-eye glass in the windows on the landing," says Miller.

In 2001, The Victorian Society in America presented the Isaac Bell House with its annual Preservation Award. "This building is a demonstration of how the Shingle style evolved," says Miller. "The discoveries made in its restoration were illusion shattering." – *Marieke Cassia Gartner*

The sunburst details over the tripartite windows are a recurring theme in the house.

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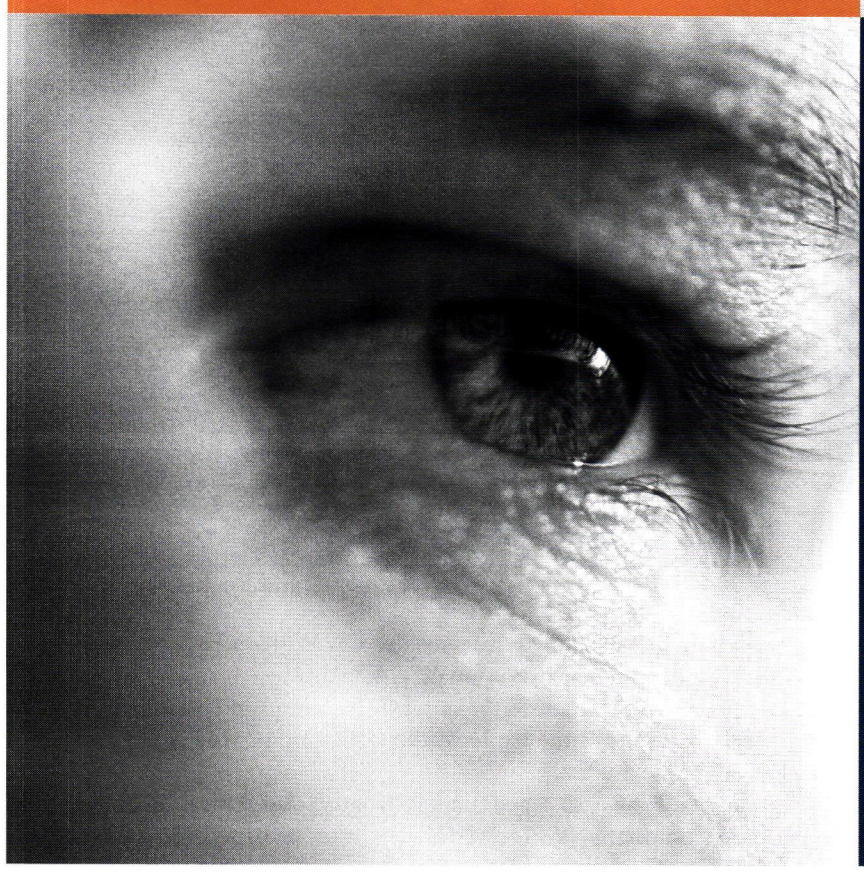

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WRITE IN NO. 1226

A Fitting Addition to an Historic Neighborhood

Inspiration for the design of the Nelson Residence came from a combination of influences, including neighboring homes and the British architects John Nash and John Soane.

PROJECT: NELSON RESIDENCE, NEW ORLEANS, LA

ARCHITECT: BARRY FOX ASSOCIATES ARCHITECTS, LTD., NEW ORLEANS, LA; BARRY FOX, PRINCIPAL

CONTRACTOR: ISACKS CONSTRUCTION CO., NEW ORLEANS, LA

The Nelson residence in New Orleans, LA, was designed by Barry Fox Associates Architects in the Regency style.

Greek Revival residences commingle with Italianate homes in the Garden District of New Orleans, LA. Developed mainly between 1830 and 1890, the neighborhood comprises one of the best-preserved collections of historic mansions in the South. Within this enclave of mid-19th-century architecture, New Orleans-based Barry Fox Associates Architects, in concert with its clients, decided on a corner lot on which to build a Regency-style residence. Construction began in February 2000 and was completed in August 2002.

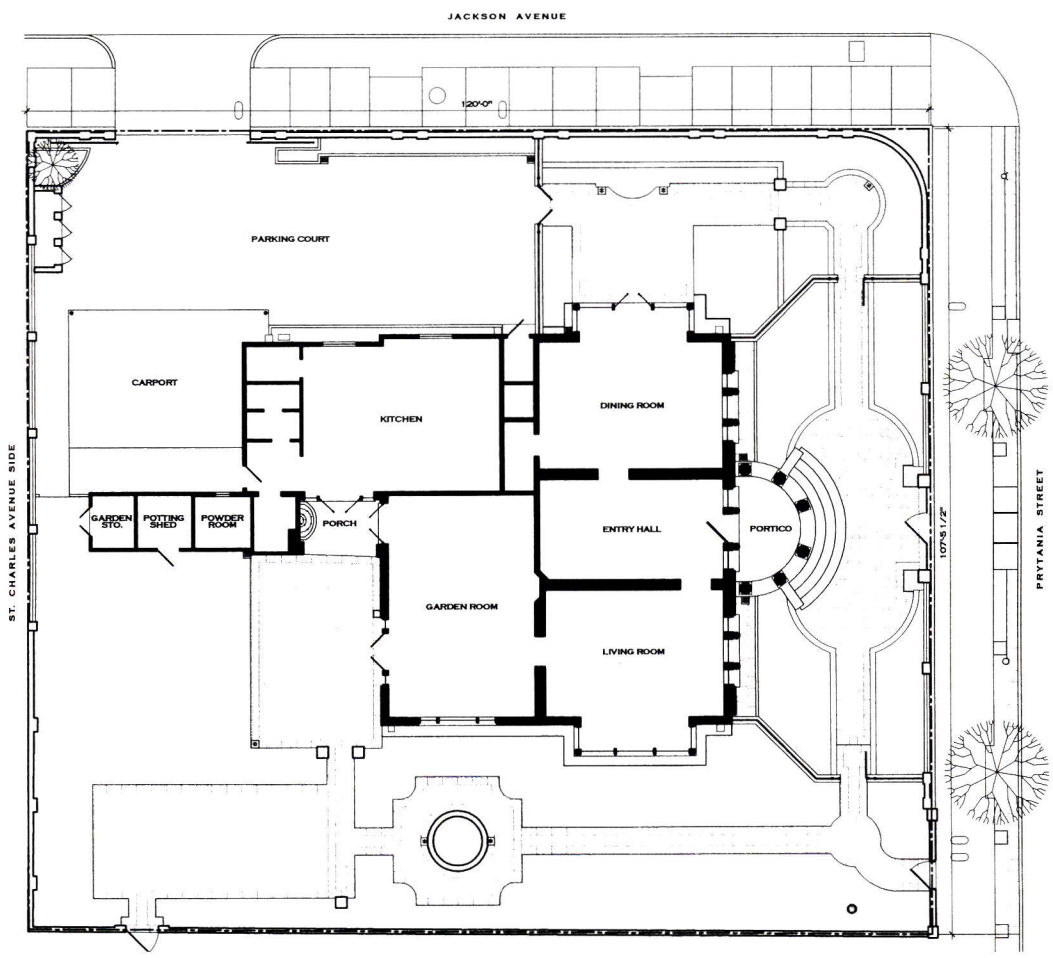
The three-story, 6,500-sq.ft. home is similar in materials, size and detailing to its neighbors and fits into the area and the streetscape. "We restored the house just next door in the early 1990s," says Fox. "Actually, the land on which the Nelson residence is sited was purchased from this neighbor. The design of the new residence was partially based on this and other surrounding homes, not in style, but in massing and scale."

Other influences include Palladio, the English architect John Soane and John Nash, the Regency-style architect also from England. "Nash's work on the townhouses of Belgravia in London was especially influential in this project," says Fox.

The exterior is sand-finished cement plaster set over a wood-frame construction. The ornamental details are made of stucco, cast fiberglass and polyester resin. The façade might go unnoticed but for a semicircular entry portico, which, Fox says, is "inspired by William Jay's porch for the Archibald Bulloch house in Savannah, GA." Another prominent feature is the Diocletian window above the entry. It is mimicked on either side by a slight arch over each of the triple windows that frames the portico, another classic Regency detail.

The hipped roof with a pedimented front is clad with gray-green slate recycled from upstate New York. "The height to the roof peak needed to be approximately 45 ft. above grade so the home would not be dwarfed by its neighbors," says Fox. "The surrounding homes all have 13- to 16-ft. ceiling heights at each level." Gutters, downspouts, leader heads and an awning, all custom manufactured in lead-coated copper, adorn the exterior.

The Nelson residence appears stately, and coordinates with the neighboring architecture. Fox used a slate hipped roof and dormers to mass the building in relation to the surrounding homes. The fiber-reinforced-concrete semicircular porch and balustrade are prominent features.



Though there are a sufficient number of bedrooms and offices for its occupants and a luxurious first floor for entertaining, determining the house's size was a challenge. Fox worked out space for the home, with ample room left for a parking court, carport, flagstone-paved walkways and a garden.

The entry hall, with French limestone flooring and an antique heart pine stair and railing, welcomes family members and guests alike to a comfortable, warm interior. The stair and entry door were custom fabricated by local millwork supplier Gus Hartdegen & Sons.

Custom bookcases and paneling are the main features of the garden room, with operable weighted-sash-style panels concealing audio and video equipment. The custom bases and chair rails were designed in the Regency style after Soane. Heart pine flooring supplied by Albany Woodworks, Albany, LA, was installed in each of the main-floor rooms.

Inside the four-bedroom, 5½-bath home "the atmosphere is comfortable but somewhat refined," says Fox. "The family wanted a space that was cozy and comfortable for two, but one that could accommodate their grown children and guests." To customize the interior, Fox brought in local millwork supplier Gus Hartdegen & Sons, which fabricated all of the millwork per Fox's full-sized, detailed designs. Antique heart pine flooring was installed throughout the first floor and a custom wood mantel with turned wood beading and verde surround is the highlight of the living room. Other unique features of this house are the first-floor interior doors: they are custom made, raised-panel doors of sinker cypress that was salvaged from Louisiana marshes.

The largest room is the garden room/library on the ground level. Also on this level are a large kitchen and an elegant entry hall with the living room off to one side and the dining room off to the other. "We kept the floor plan simple and open, with large, airy rooms," says Fox.

"Another factor we took into consideration in the design was that our clients enjoy entertaining." To accommodate that, Fox designed the kitchen "to be functional for large events," and the dining room, which has large-pane glass bay windows for natural daylight and views into the garden, seats 18 guests.

The walled garden was one of the obvious inclusions in the design of the site, as all of the homes in the Garden District neighborhood feature one. Designed by landscape architect Rene Fransen, the garden "is a very important element in the site plan and overall design of the home," says Fox. A masonry and wrought-iron fence encloses the garden from the two street sides of the property.

From the entry hall, a custom stair with antique heart pine treads, scroll stringer decoration and turned spindles and newels leads to the upper floors. The second floor is significantly more private and modest than the first, without compromising the decoration. A large two-story atrium that extends from the second to third floor to a large skylight allows light onto the second level. "This feature was influenced largely by Soane," explains Fox.

With smaller footprints than the first level, the second and third levels consist of many smaller rooms. These include a master bedroom, a bedroom/study and an office on the second floor and two bedrooms, an exercise room and storage on the third floor, as well as a laundry room, separate baths and dressing rooms.

"One of the things that makes this house a success," says Fox, "is that the overall sensitivity to the mass, scale and proportions is consistent with that used by architects of the 19th century. The actual style, Regency, may be new to this neighborhood, but its early-19th-century roots and specific detailing of columns, balustrades, cornices and window treatment allow this home a place here." – *Hadiya Strasberg*

The large dining room reflects the Nelson family's love of entertaining. With not only a view of the garden from the large-pane glass bay window but also access to it through the tripartite-windowed doors, it is the ideal room for social events.

The kitchen, a mix of historical design and the most up-to-date appliances, was designed to accommodate preparation for large social events. Custom cabinets are topped with granite counters.

A Mansion Retooled

Gibb Mansion has served as a private residence, an orphanage and a hotel. Now a renovation has transformed it into elegant low-income housing.

PROJECT: GIBB MANSION, BROOKLYN, NY

ARCHITECT: BETH COOPER LAWRENCE ARCHITECT PC, NEW YORK, NY; BETH COOPER LAWRENCE, ARCHITECT; ALPHONSE DIAZ, PROJECT ARCHITECT

Gibb Mansion in Brooklyn, NY, was restored and transformed into housing for low-income tenants and homeless people living with HIV and/or AIDS. *Unless otherwise noted, all photos © Larry Racioppo*

Built in the mid-1850s by wealthy Brooklyn merchant John Gibb, Gibb Mansion, in Brooklyn, NY's Bedford-Stuyvesant neighborhood, suffered from years of neglect before being acquired by a subsidiary of the Pratt Area Community Council (PACC) in 1998 for rehabilitation.

The Second Empire-style Mansion was used for 70 years by Gibb, after which it housed an orphanage. An expensive hotel then occupied the Mansion 30 years later, but eventually started attracting prostitutes and drug users as clients. In 1997, another hotel operator bought the Mansion before the subsidiary of PACC, with the help of the Gates Avenue Block Association, finally purchased it. "The community came to PACC and told them they had to do something about the building, because it was in such terrible shape," explains Beth Cooper Lawrence, the New York-based architect who worked on the project.

The goal of the $10.7 million restoration was to create housing for low-income tenants and homeless people living with HIV and/or AIDS. There are 21 low-income units for single adults and 50 units for people living with HIV and/or AIDS, who will have access to on-site counseling and other services. In order to accommodate these amenities, a four-story addition was constructed where an old hotel annex and garage used to be, behind Gibb Mansion. A new building, connected to the Mansion by a bridge, was also constructed to house most of the apartments (the remaining ones are on the second and third floor of the original building).

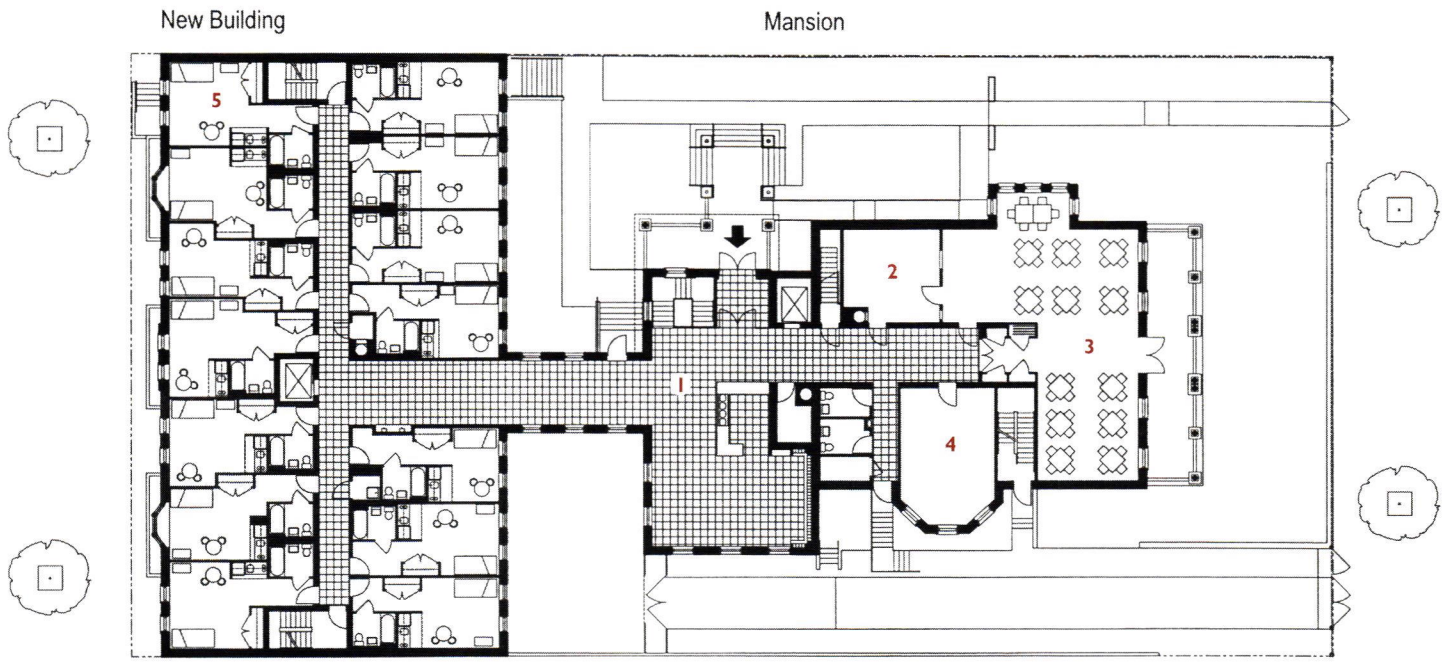
"The biggest challenge with this project," says Cooper Lawrence, "was that it was both a rehabilitation and a new construction at once." The Mansion itself was in bad shape – the front façade fell off before work began, and the interior "was trashed," she says. "We had a 1938 archival photograph of the Mansion, and were able to use it to rehabilitate the site." Alphonse Diaz, project architect for the job, adds, "The photograph helped us design the three different cornices on the building, the stone window surrounds, the entire porch and its balustrade."

Due to monetary constraints, some of the original wood trim and the balustrade were redone in fiberglass, as were the surrounds for the mansard windows. However, small elements such as those around the other windows were done in precast stone. The goal of the work was not to replicate exactly the original building, mainly because of usage concerns, but to "gesture toward the original," says Cooper Lawrence, in order to accommodate the new uses for the Mansion. "We played around with the site and realized that if the entrance remained in the front a long corridor would be required to get to the annex behind the Mansion, which would ruin it." Instead, Cooper Lawrence placed the entryway at the side and transformed the original entryway into a verandah. (The railing had to be altered as well, since code requires it to be 3 ft.-6 in. tall. The original was too low.) The annex was connected to the Mansion with a bridge, but, from the front, the Mansion appears to be freestanding, preserving the integrity of the building. The rear façade had to be altered as well, since it was sited on a brownstone street. Elements were added there to make it look like a front façade, such as the matching precast-stone lintels, sills and door surrounds, and to fit in with the street regulations. "The height of the new building on Monroe Street was determined by the neighboring buildings, since we did not want to overpower the rest

The Second Empire-style Mansion, located in the Bedford Stuyvesant neighborhood, was used by John Gibb for 70 years.

Left: Before the rehabilitation was begun, Gibb Mansion was neglected and run down after serving as an orphanage and then a hotel. *Photo: Beth Cooper Lawrence Architects*

Above: The entire façade fell off two days before restoration began. *Photo: Beth Cooper Lawrence Architects*



First Floor Plan

LEGEND

1. LOBBY 2. KITCHEN 3. DINING ROOM 4. LIBRARY 5. STUDIO APARTMENT

The original Mansion is sited on Gates Avenue, with the addition to the back. The apartments are on the second and third floors of the original building and in the annex.

of the block," explains Diaz. "We also added three-story bay windows and paired up windows on this façade to break it up into visual sections to keep with the established pattern of the block."

A $60,000 grant from the Landmark Conservancy's City Ventures Fund went specifically toward the restoration of the Mansion's elaborate mansard roof, which is capped with decorative cast-iron cresting. With the help of this grant, the architect was able to use slate for the roof, which features arched-top dormers typical of the Second Empire style. "The existing decorative cresting had been stolen for scrap metal," says Diaz, "and the existing slate was badly damaged and tarred over. The new slate roof was installed using traditional flashing and installation methods."

The architects matched existing brick for the front façade and used block backup behind the brick. The cornices around the roof of the verandah and below the mansard roof were done in fiberglass, as well as the balustrades and the columns. "When viewed close up, fiberglass looks different from wood, which is why it's a great material to use for cornices high up on a building," says Diaz. The balustrade and columns on the porch were also redone in fiberglass, because "tough vandal- and weather-proof material was needed," he adds.

"We had to install air conditioning, because there was no central air in the building. To keep the appearance of the façade traditional, we added the a/c units on the side," says Cooper Lawrence. A bay that had fallen down had to be rebuilt on the side where the dining room is situated. Large windows and a small cornice were added. The rest of the building was cleaned and repointed. "There was a lot of infill," she adds.

Many of the windows were ruined, so the architect closed them. "In the original building, we could see where there had been windows," Cooper Lawrence says. There were a few places where shutters existed but no windows. These occurred right where the fire escape was. "The shutters were there for aesthetics," she explains.

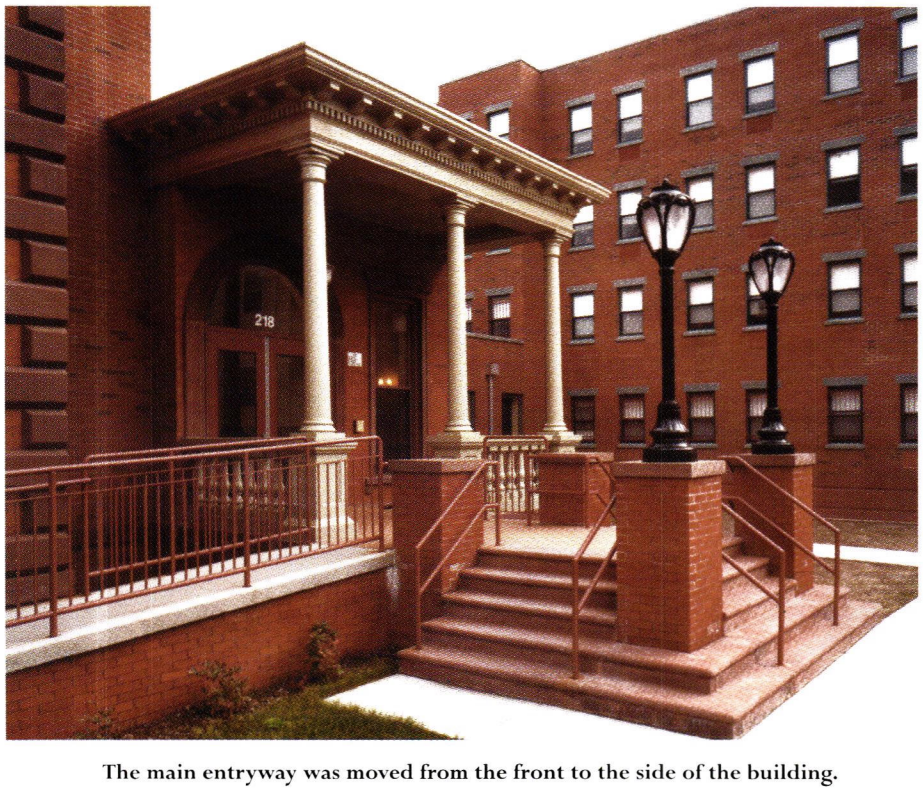
In addition, an elevator had to be added to the building for accessibility, since the apartments are on the second and third floors of the building. The architect attached an elevator shaft in the back of the building, along with a new lobby and entrance in the style of the Mansion. "The masonry shaft for the elevator and the bridge were left very plain," Cooper Lawrence says. With similar elements that imitate the style, the façade of the annex serves as a backdrop for the Mansion, but is much simpler.

By extending the Mansion to the annex behind it, private outdoor spaces could be created between the two buildings. A garden is available on the ground level, while another outdoor space was built into the lower level.

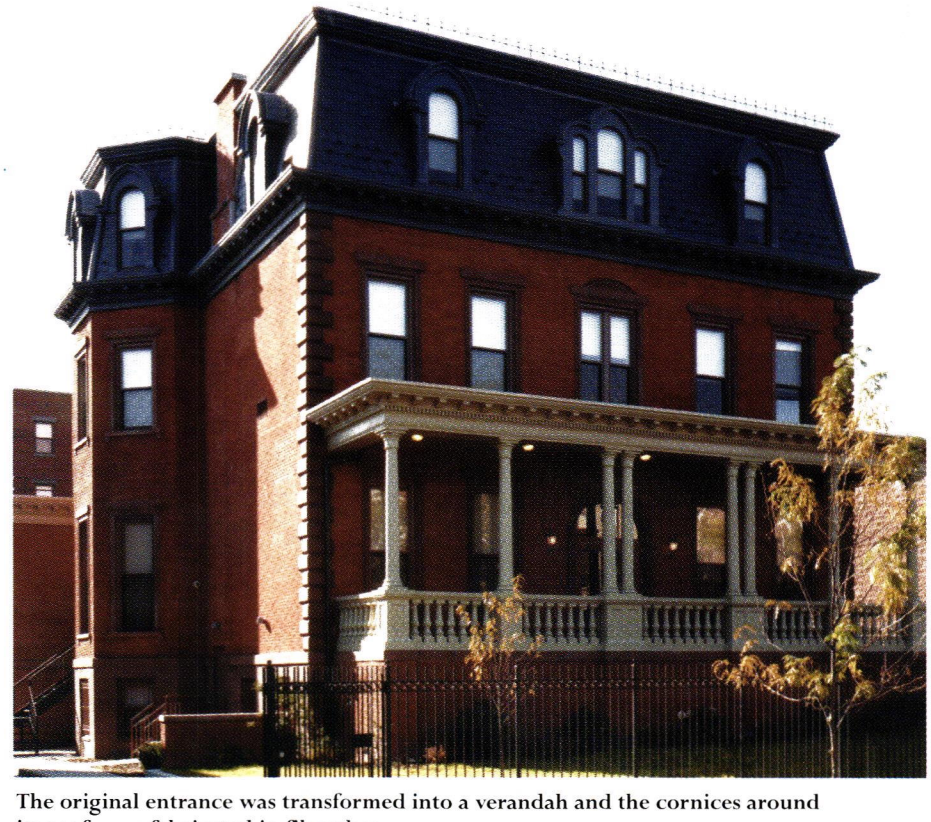
In terms of the interior, "there was virtually nothing left," says Cooper Lawrence. It was gutted, and the masonry was in terrible shape. "We had to create a service area; a dining room, which extends out to the verandah; a front desk for security; lounges; a library; workout rooms and a laundry room." The dining room has 14-ft.-tall ceilings, which allowed light coves. Each furnished studio apartment includes a small room, a bathroom, a kitchenette and a closet.

The Gibb Mansion project was the recipient of the Brooklyn Chamber of Commerce's 3rd Annual Building Brooklyn Award in the Residential/Non-Profit category. "It was fun to work on this project," says Cooper Lawrence. "You don't often get a chance to work on grand spaces. The people who use it like it, as well. It took a long time to finish, and it was exciting to be at the opening, to see this beautiful building that was built as a private residence pre-Civil War and is now being used for special-needs housing." – *Marieke Cassia Gartner*

The dining room, marked by a 14-ft.-tall ceiling, is one of many amenities in the Mansion, which also include a laundry room, a library and a gym.



The main entryway was moved from the front to the side of the building.



The original entrance was transformed into a verandah and the cornices around its roof were fabricated in fiberglass.

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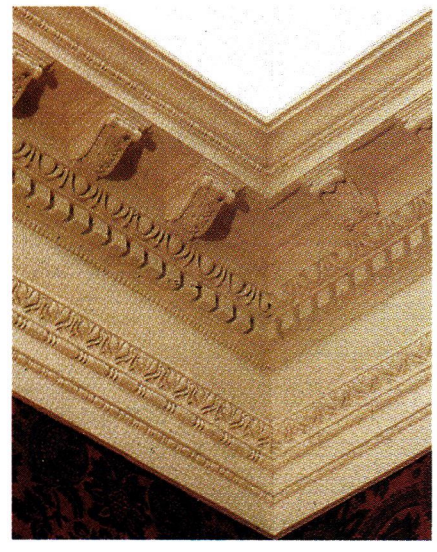

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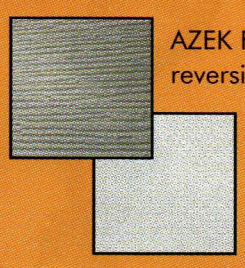

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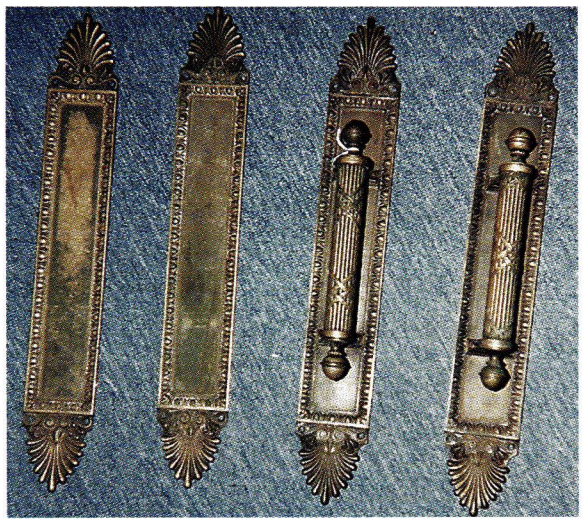

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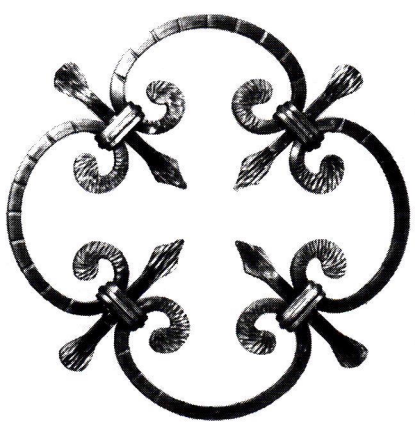

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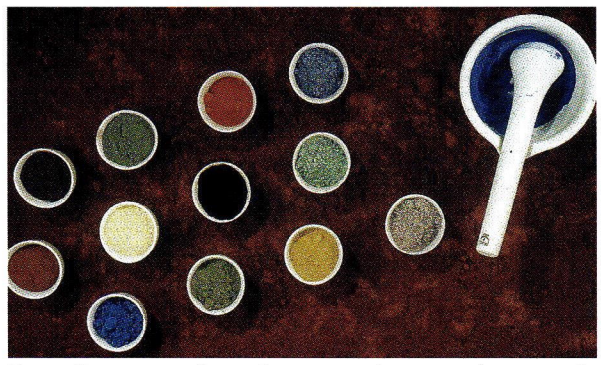

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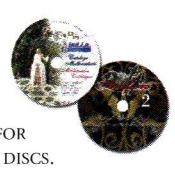

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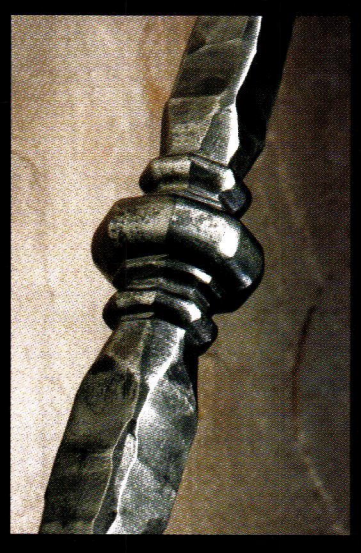

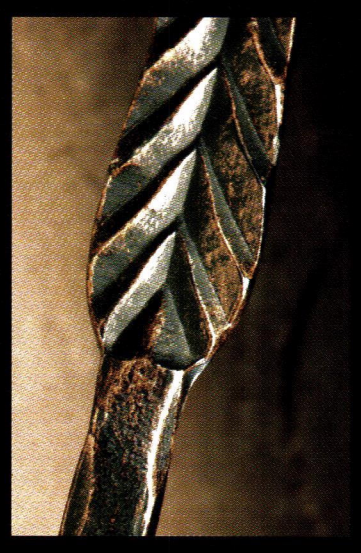

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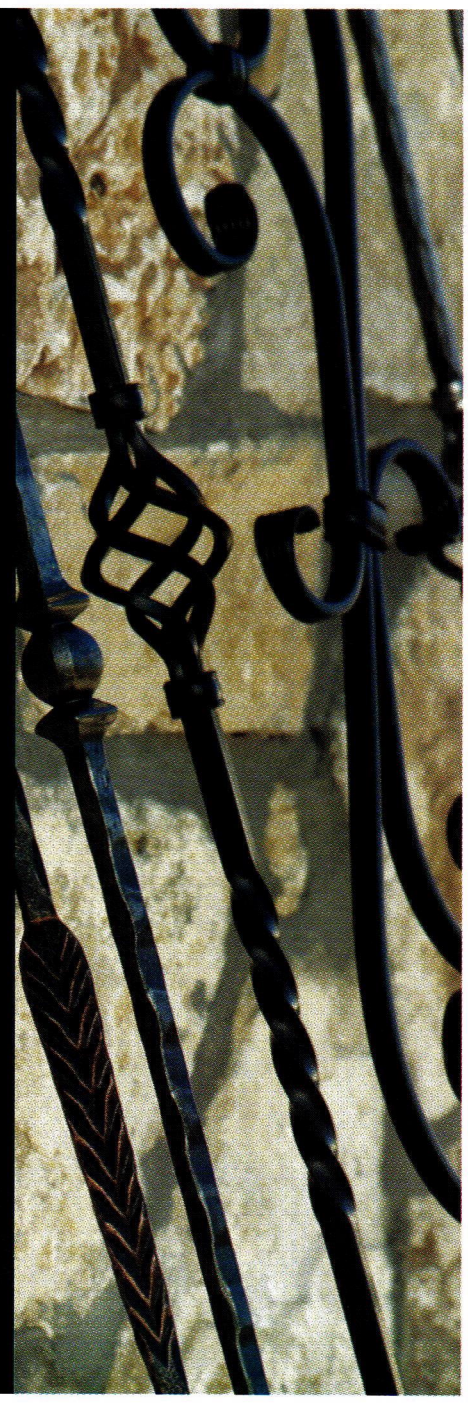

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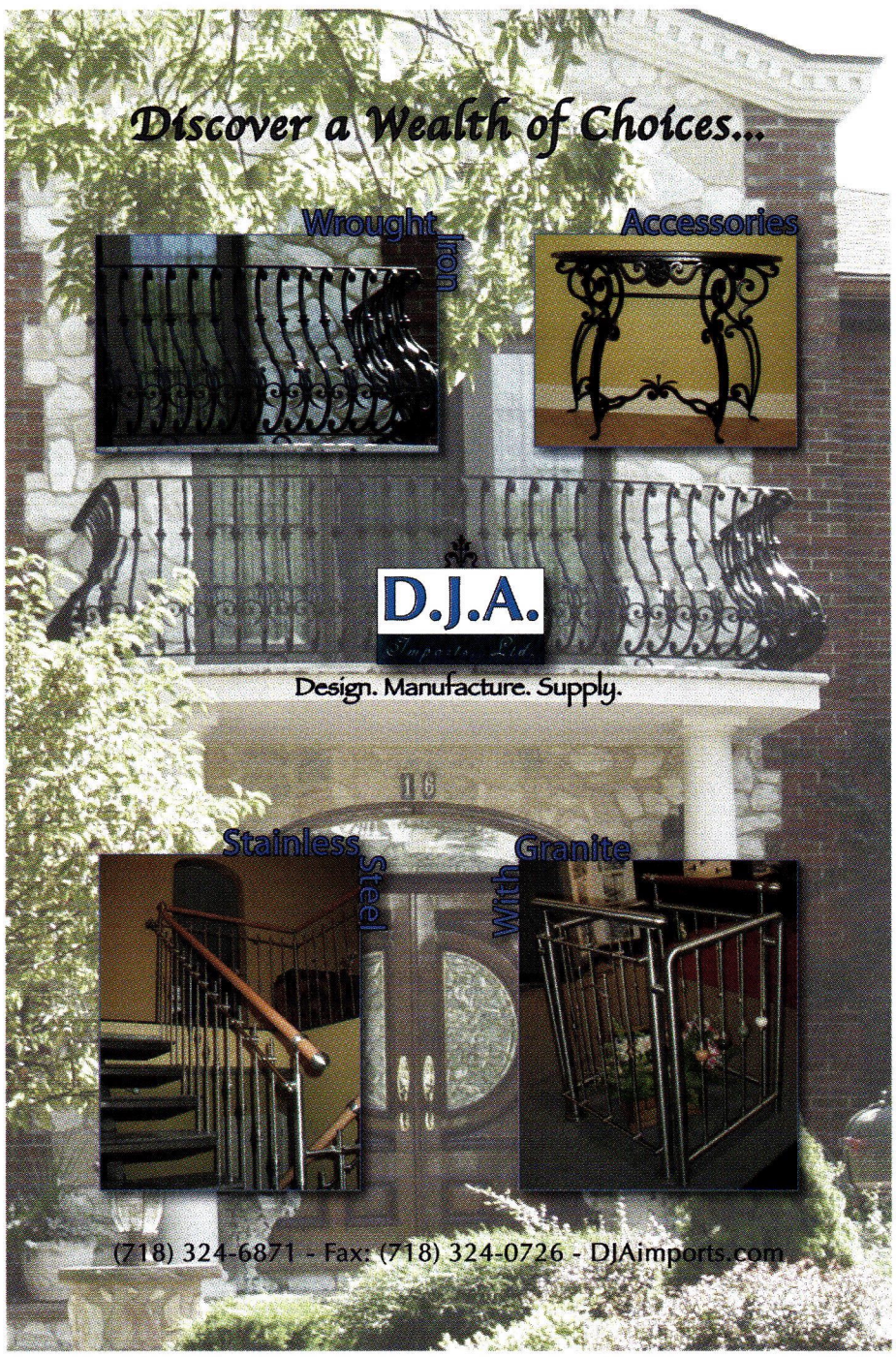

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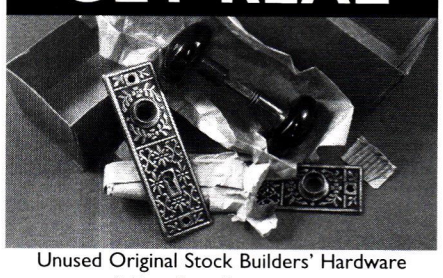

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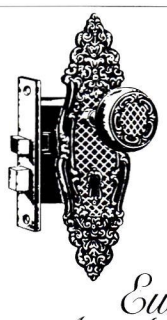

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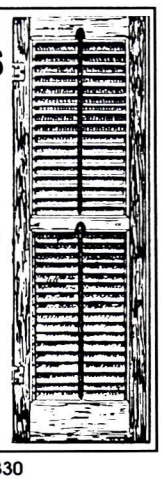

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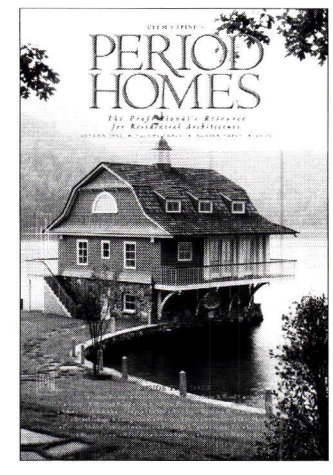

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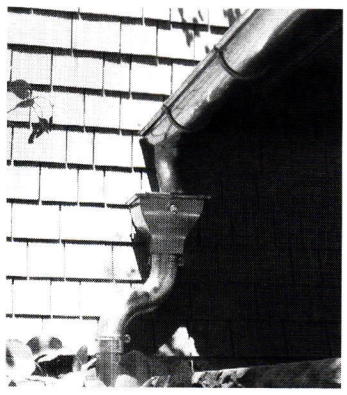

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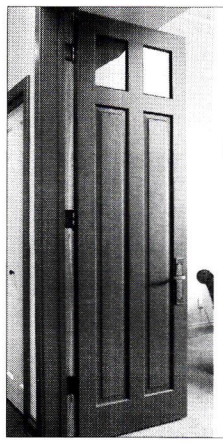

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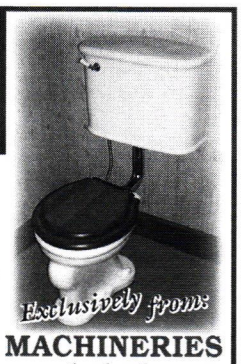

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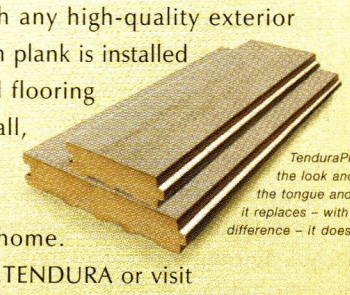

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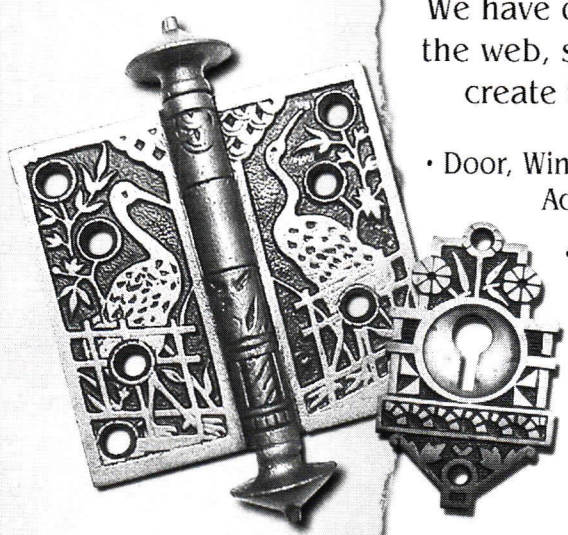

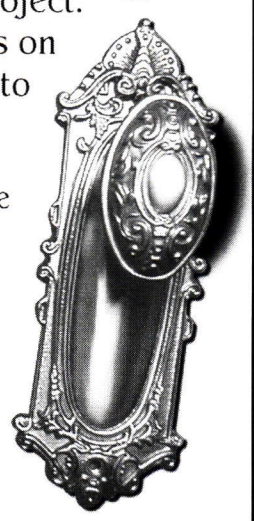

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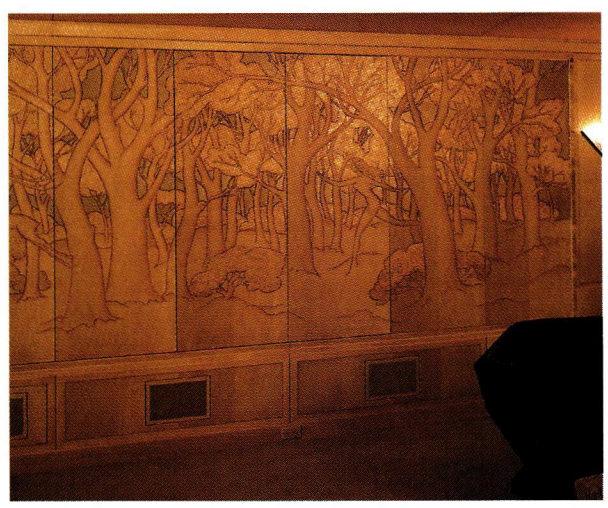

The media room in this Park Avenue residence features a mural hand painted by EverGreene Painting Studios directly onto the English Sycamore folding doors of a cabinet.

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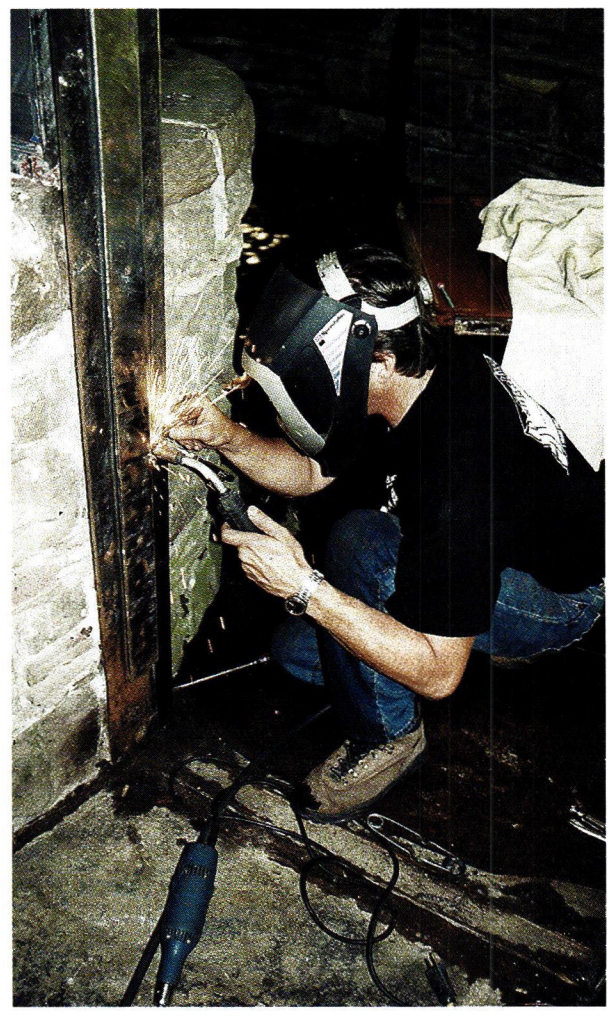

Robert Seekircher of Seekircher Steel Window Repair Corp. welds a steel section on a door leading from the main house to a canopy that leads to a guest house at Frank Lloyd Wright's Fallingwater.

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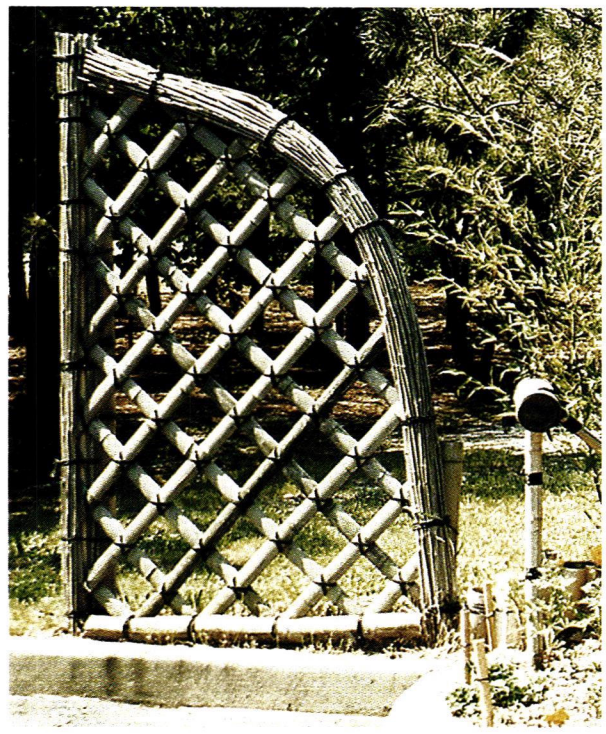

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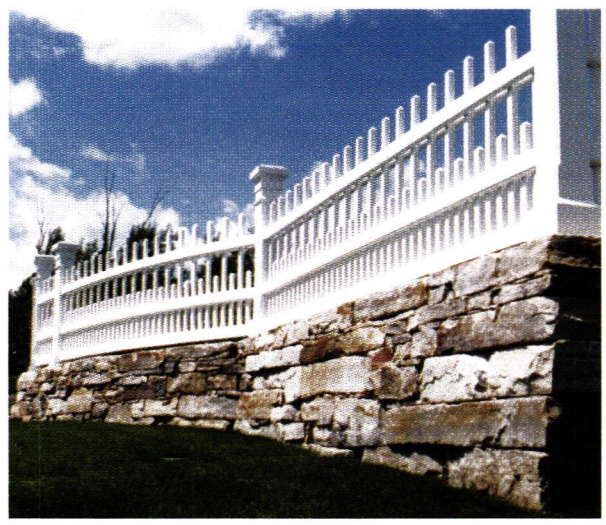

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888-862-9577; Fax: 845-651-7857
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Custom fabricator of post- & wall-mount lanterns, period-style garden gates & fencing, outdoor dining & occasional tables & custom pergolas; complete design-though-installation service.
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Blooming irises formed of hammered iron rise above the fluid lines and forged leaf forms of this double Iris Gate built by Fine Architectural Metalsmiths.

This dolphin wall fountain, supplied by Florentine Craftsmen, is 44 in. tall x 36 in. wide.

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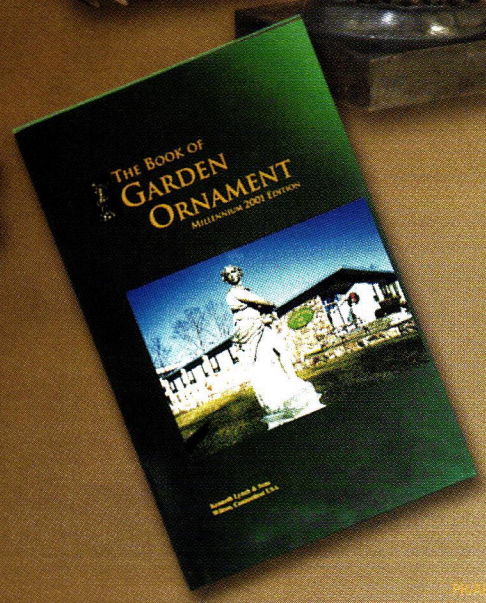

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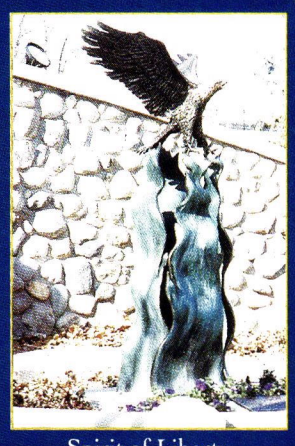
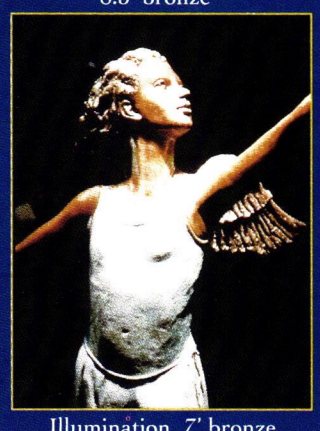
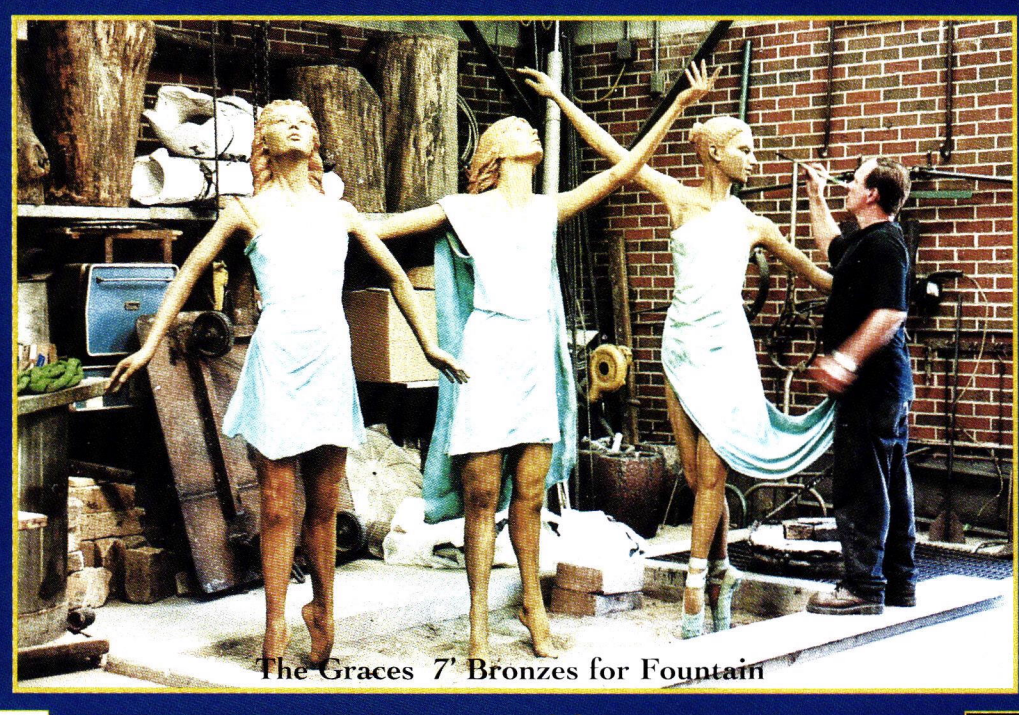


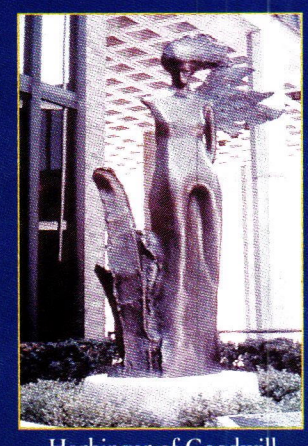
Spirit of Liberty
8.5' bronze



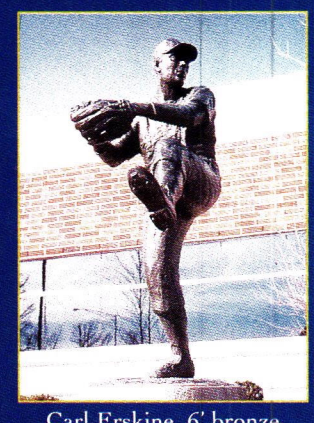
Illumination 7' bronze



The Graces 7' Bronzes for Fountain



Harbinger of Goodwill
7' Bronze



Carl Erskine 6' bronze

Compassion 7' bronze 20' dia fountain

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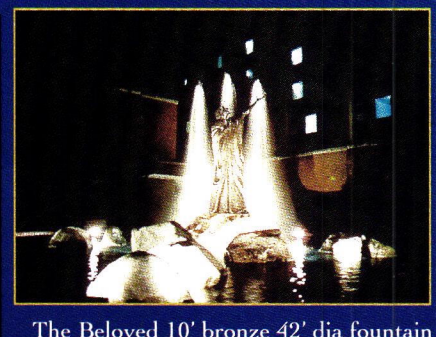

The Beloved 10' bronze 42' dia fountain

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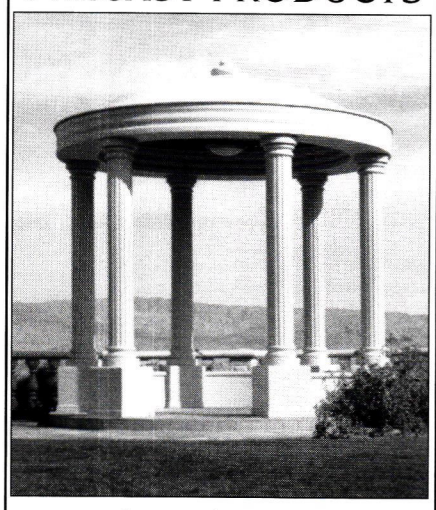

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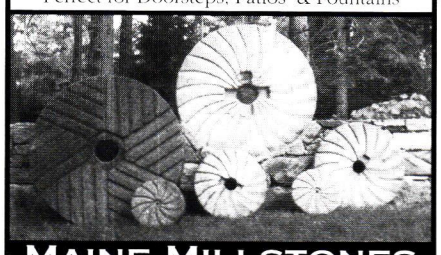

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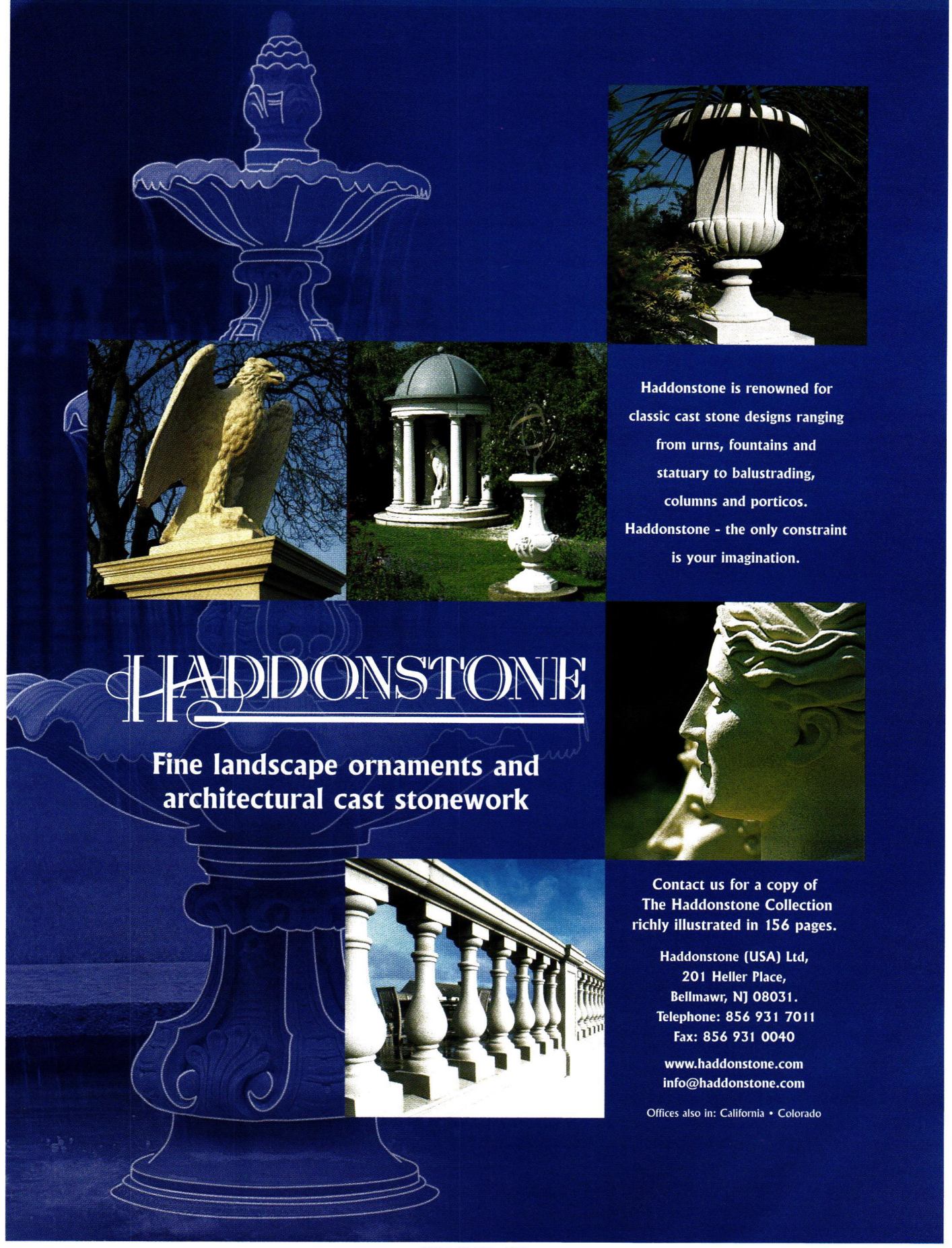

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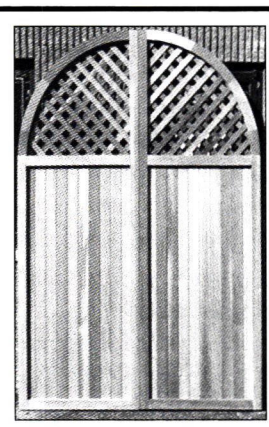

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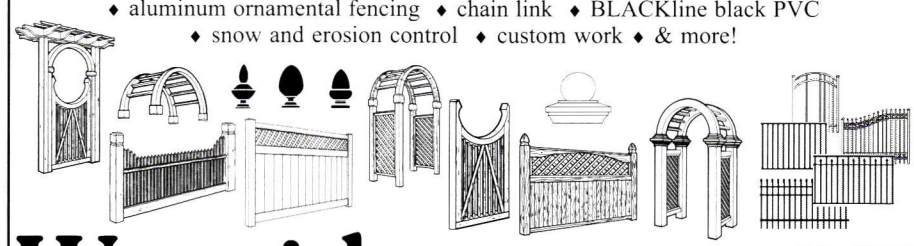

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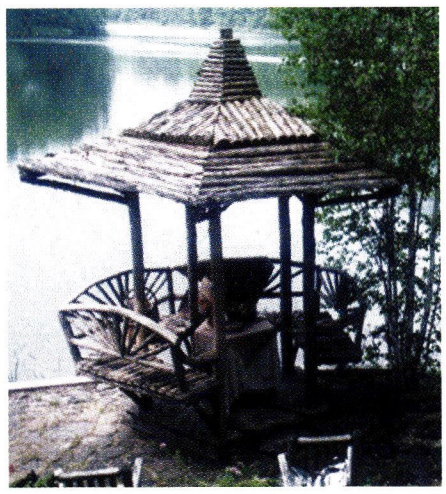

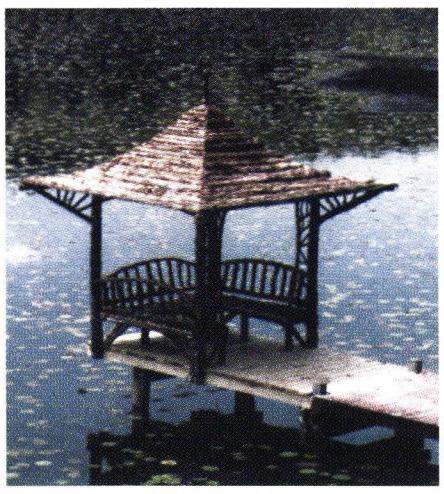

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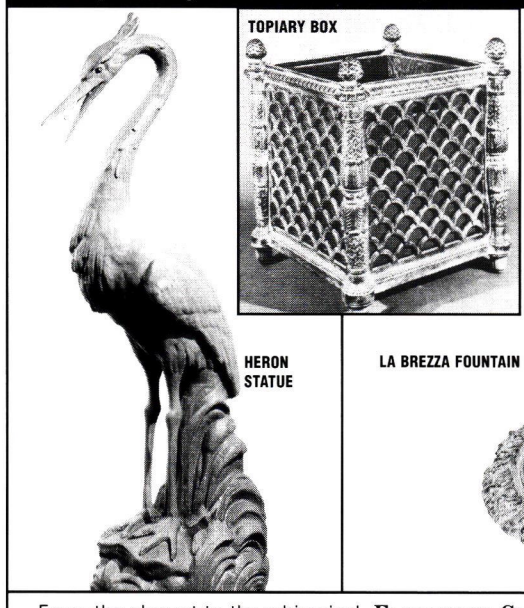

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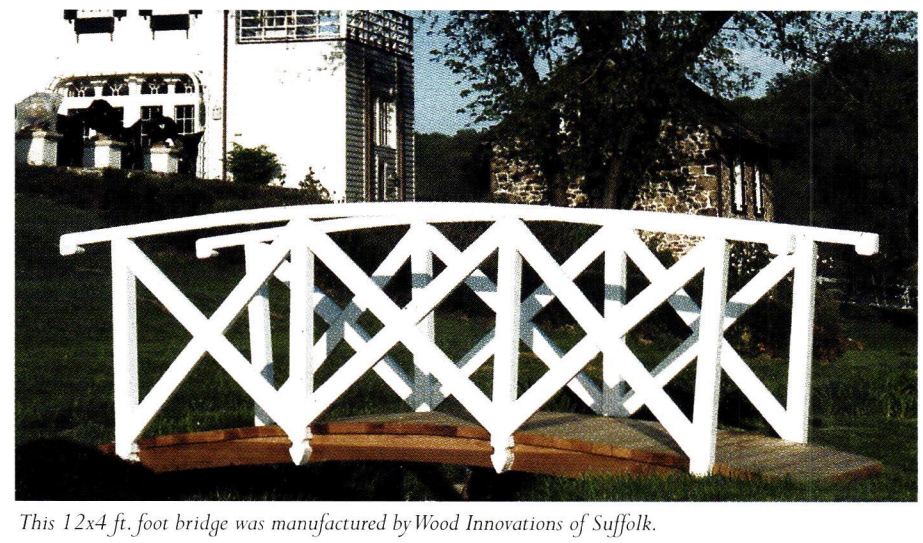

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856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels, cupolas, statuary, pier caps, copings, benches, fountains, outbuildings, gazebos, planters, urns, pavers & custom components; cast-limestone fireplaces in 3 colors; 156-page catalog.
Write in No. 4020

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved antique mantels, fireplaces & more: fountains, columns, balustrades, capitals, ornament, planters & urns, benches, garden statuary & sculpture; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Maine Millstones
207-633-6091; Fax: 207-633-6095
www.mainemillstones.com
West Southport, ME 04576

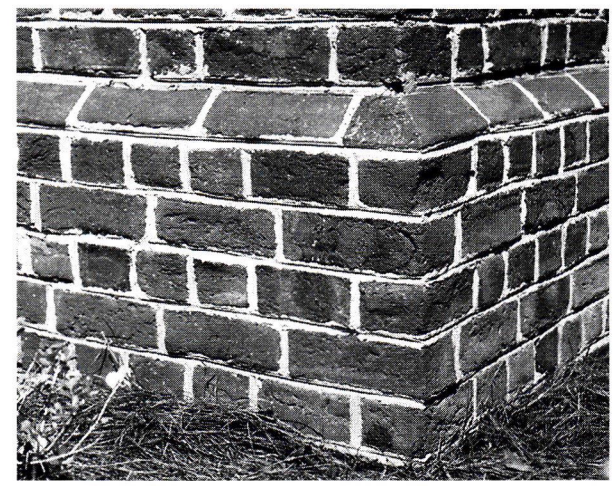
Manufacturer & custom fabricator of hand-carved traditional granite millstones: all sizes & patterns; half millstones for doorsteps.
Write in No. 4440

National Training Center for Stone & Masonry
828-255-4510; Fax: 828-255-4513
www.ntc-stone.com
Asheville, NC 28806

Consultant: historic stone interiors & exteriors; inspections & specifications.

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 different styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration services.
Write in No. 3130



Old Carolina Brick handmade the multi-size brick used for this exterior wall.

Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, entries, fountains & sculpture; Texas & Indiana limestone; any period or style.
Write in No. 1055

Texas Carved Stone custom fabricated this ornamental carved panel.

Custom Metalwork

This elegant hand-forged iron entryway with a swirling plant motif is the work of Alamo Designs.

Alamo Designs, Inc.
210-496-6764; Fax: 800-859-4716
www.alamodesigns.com
San Antonio, TX 78216

Custom fabricator of old-world, hand-forged iron entry systems & gates: grand entrances, doors, wine cellar doors, coach gates & railings; residential & commercial.
Write in No. 251

All American Wood Register Co.
815-728-8888; Fax: 815-728-9663
www.allamericanwood.com
Wonder Lake, IL 60097

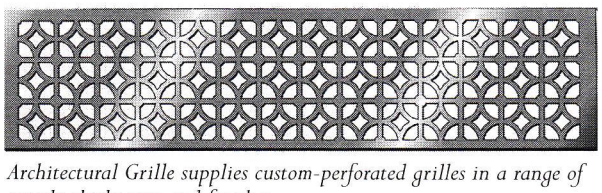
Manufacturer of metal & solid-wood one-piece registers, grilles & baseboards: standard & custom sizes; cast brass, wood & copper; stair treads, risers & moldings.
Write in No. 12

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1961
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historical restoration with existing patterns; unusual cast items; columns, fences, doors, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings & lighting.
Write in No. 1005

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
Write in No. 9820



Architectural Grille supplies custom-perforated grilles in a range of metals, thicknesses and finishes.

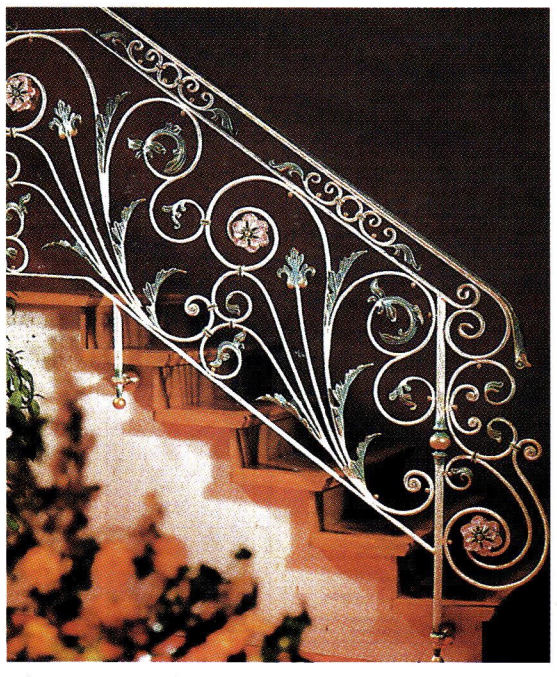
Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of custom castings: fence details, bridge parts, window weights, registers & grilles, sculpture, cresting, finials, roof ornament, fences, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction work.
Write in No. 3085

Architectural Iron Co. restored this wrought- and cast-iron entry gate in Milford, PA.

Architectural Iron Designs, Inc.
800-784-7444; Fax: 908-757-3439
www.archirondesign.com
Plainfield, NJ 07063

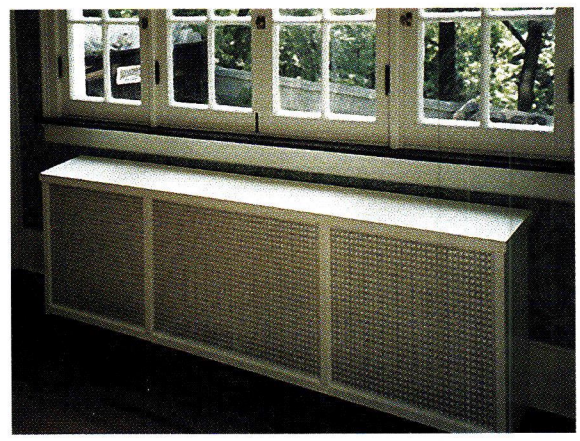
Distributor of ornamental gates, railings, balustrades, fencing, components & gate hardware: wrought steel/iron, stainless steel & aluminum.
Write in No. 7950



This custom wrought-iron ornamental railing was supplied by Architectural Iron Designs.

Arsco Mfg. Co.
800-543-7040; Fax: 513-741-6292
www.arscomfg.com
Cincinnati, OH 45247

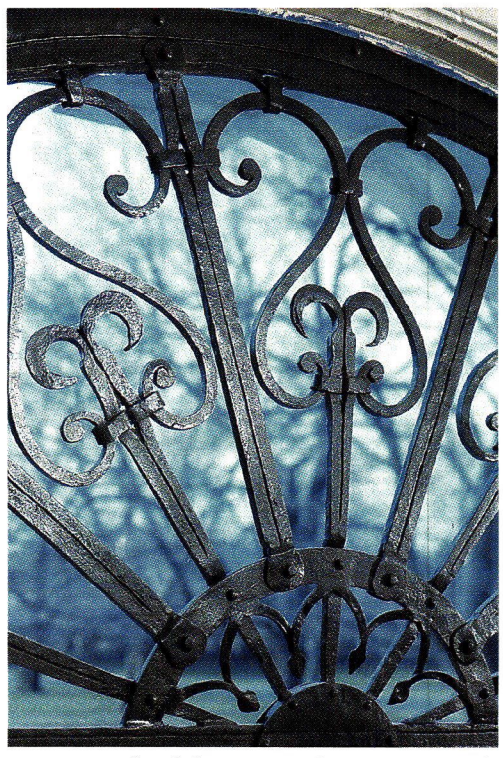
Manufacturer & custom fabricator of metal radiator covers & enclosures for steam & hot-water heating systems: grilles; new & replacement covers for baseboard, fin-tube, convectors, pipes & fan-coil units; steel cabinetry in 14 standard colors or custom & satin-baked enamel finishes.
Write in No. 8610



Radiator enclosures supplied by Arsco Mfg. are designed to be used with existing cast-iron radiators to increase heating efficiency by pushing heat forward into the living space.

Artist in Iron
732-560-8199; Same as phone
700 Cedar Ave.
Middlesex, NJ 08846

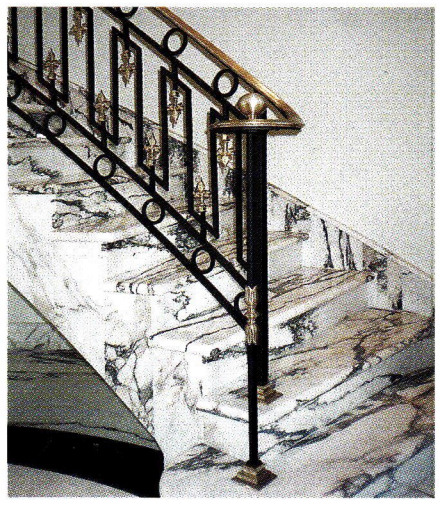
Blacksmith artist: designs & produces custom forged bronze & wrought-iron masterpiece locks, hardware, fireplace accessories, lighting & architectural work; for high-end residential needs.
Call for more information



Artist in Iron forged this ornamental screen to protect the lunette above an entry door.

Artistic Railings, Inc.
973-772-8540; Fax: 973-772-4395
www.artisticrail.com
Garfield, NJ 07026

Custom designer & fabricator of ornamental metal products: railings, fences, gates, lampposts & window flower boxes; aluminum, bronze & iron; specialty finishes from linseed oil to powder coatings; blacksmith on staff.
Write in No. 3026



A 2¼-in. bronze top mold and bronze accessories highlight this stair railing fabricated by Artistic Railings.

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1 (800) 225-1414

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www.historicalarts.com

WRITE IN NO. 1210

This ornamental iron gate was manufactured by Bill's Custom Metal Fabrication.

Bill's Custom Metal Fabrication, Inc.
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590

Manufacturer of hand-forged ornamental ironwork: railings, furniture, fireplace doors & candelabras; servicing the Long Island & tri-state areas.
Write in No. 1270

Brian Greer's Tin-Ceilings, Walls & Unique Metal Work
519-743-9710; Fax: 519-570-1447
www.tinceiling.com
Petersburg, ON, Canada N0B 2H0

Manufacturer of stamped-metal ceilings: tin, copper, brass & pewter; 2x2-ft. panels for easy installation; moldings, fillers & cornices, all with safety hems; medallions & rosettes; custom metalwork.
Write in No. 447

Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Supplier of pressed-tin panels for ceilings & walls: easy to install; sheets in 2x4-ft. sections; cornices in 4 ft. lengths; Victorian, Art Deco & other styles; designs come in 6-, 12- or 24-in. repeat patterns; shipped anywhere.
Write in No. 190

Cirecast, Inc.
415-822-3030; Fax: 415-822-3004
www.cirecast.com
San Francisco, CA 94124

Manufacturer of museum-quality reproduction door & window hardware, historical lighting & decorative metalwork from American manufacturers of the 19th & 20th centuries: large-scale custom work; knobs/escutcheons, locksets, hinges, door knockers, door bells, push plates, kick plates, lever handles, cremone bolts, pocket-door hardware, window locks & lifts & wall-mounted exterior lighting; brass, bronze, steel, nickel & ductile & cast iron.
Write in No. 244

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology: columns, spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

Durable Slate Co., The
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Custom designer of metalwork: reproductions; installer of standing-seam & flatlock metal roofs & drainage systems of copper & steel.
Write in No. 3720

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of hand-forged, period-style driveway & garden gates, railings, furniture, fireplace screens & lighting: iron, bronze, stainless steel & aluminum; design service & full metalworking capabilities from hot forgework to specialty finishes.
Write in No. 2640

The massive stair railing of this Italianate manor house was custom fabricated by Fine Architectural Metalsmiths.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Supplier of ornamental metalwork & stonework: garden elements, gazebos, treillage, sculpture, furniture, garden & wall fountains, ground basins for fountains, water gardens & supplies, weathervanes, finials & more; bronze, aluminum, carved & cast stone, lead & wrought iron/steel.

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Supplier of hand-crafted metalwork: wrought-iron drapery hardware, fences, gates, ornamental details, lighting & furniture; hand forged & hand finished.
Write in No. 2520

Goddard Mfg. Co. Inc.
800-536-4341; 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel & wood combinations or all-wood spirals; custom railing & wood stair parts.
Write in No. 4780

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.
760-471-5114; No fax
www.hansliebschercopperwks.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing: horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes & finials, ornamental twisted downspouts, cast-brass gutter hardware & smooth downspout elbows; reproductions of historical metal ornament from original pictures or drawings.
Write in No. 189

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns & capitals, cornices, newels, balusters, planters, finials, street furnishings, sculpture, fountains, grilles, lighting, lattices, brackets, spandrels, custom turnings, domes, canopies, doors & more; cast iron, bronze, aluminum & wrought iron/steel; restoration services; Arts & Crafts, Victorian & other styles.
Write in No. 1210

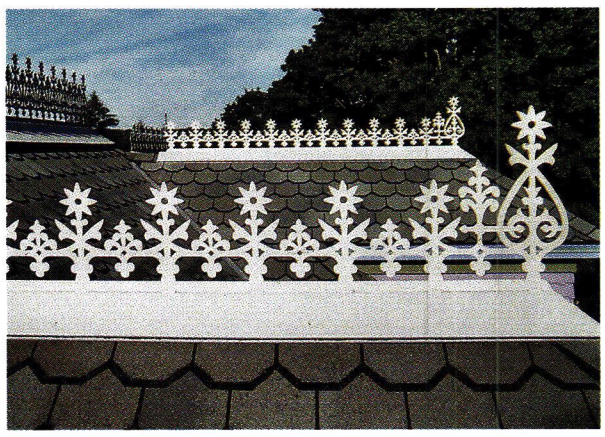
Liberty Brass Turning Company
718-784-2911; Fax: 718-784-2038
www.libertybrass.com
Long Island City, NY 11101

Manufacturer of custom-turned metal parts for all types of lighting: brass & aluminum solid balls drilled & tapped to client's specifications, half balls, check-rings, couplings, spindles, necks & finials; free catalog.
Write in No. 8440

Liberty Brass has been manufacturing custom-turned metal parts for more than 85 years.

Lippincott's, LLC
401-315-0638; Fax: 401-315-2318
59 Elm St.
Westerly, RI 02891

Custom fabricator of architectural ornament: vented & unvented decorative cresting, finials, balconettes & railings; variety of metals & finishes; Victorian.



This decorative cresting was custom fabricated by Lippincott's in the Victorian tradition.

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New Star Brass & Bronze Works custom fabricated this decorative iron railing with a hand-forged bronze top rail.

New Star Brass & Bronze Works, Inc.

718-443-0800; Fax: 718-443-0918
www.railingsbynewstar.com
Brooklyn, NY 11237

Custom fabricator of fine stair & balcony railings: straight, curved & spiral staircases; balusters/railings & newel posts; stainless steel & brass with various finishes; aluminum with anodized or powder-painted finish; hand-forged steel with bronze or wood top rail.
Write in No. 3051

NIKO Contracting Co.

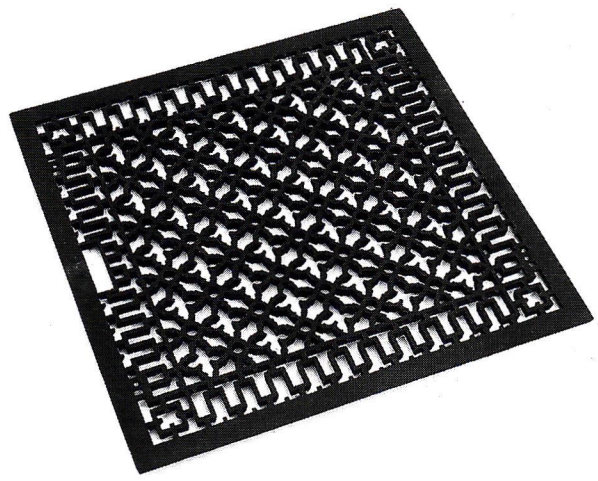
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheetmetal & roofing: historical restoration projects; slate, tile & other historical roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes & steeples; snowguards; copper, lead-coated copper, zinc, galvanized steel, stainless steel, aluminum, brass & terne-coated metals.
Write in No. 8300

Reggio Register Co., Inc.

978-772-3493; Fax: 978-772-5513
www.reggioregister.com
Ayer, MA 01432

Manufacturer of decorative & functional registers & grilles: cast iron, cast brass, cast aluminum & solid wood; for forced-air-heating, air-conditioning & high-velocity systems; more than 500 styles & sizes; many adapted from traditional Victorian designs.
Write in No. 5810

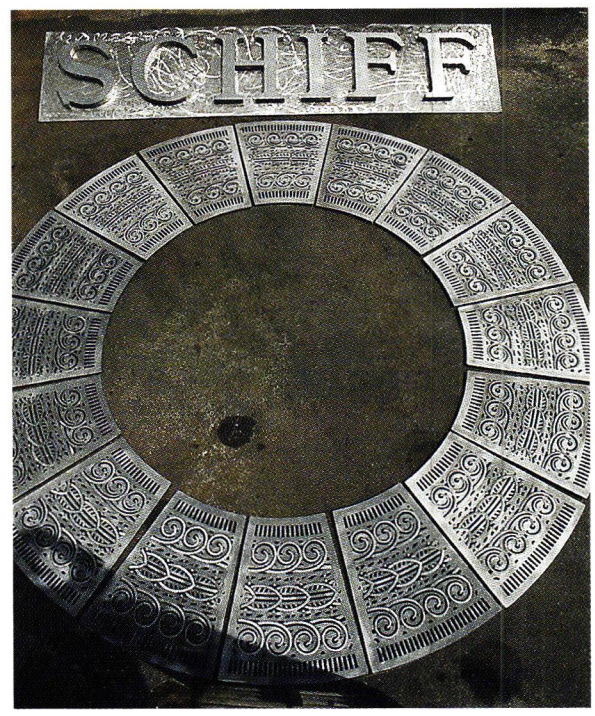


This cast-iron grille was manufactured by Reggio Register.

Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps & lampposts, garden benches, pipe-&-ball fencing, gazebos & arbors.
Write in No. 7730



Schiff Architectural Detail cast these ornamental grates.

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
P.O. Box 205
Deansboro, NY 13328

Custom fabricator of architectural metalwork for 25 years: straight, spiral & curved stairs; railings, balusters & balustrades, newel posts & more; ornamental gates & fencing; fountains; forged bronze, Monel, steel & stainless steel; restoration services.
Write in No. 1218

This intricately detailed curved railing was designed and fabricated by Schwartz's Forge & Metalworks.

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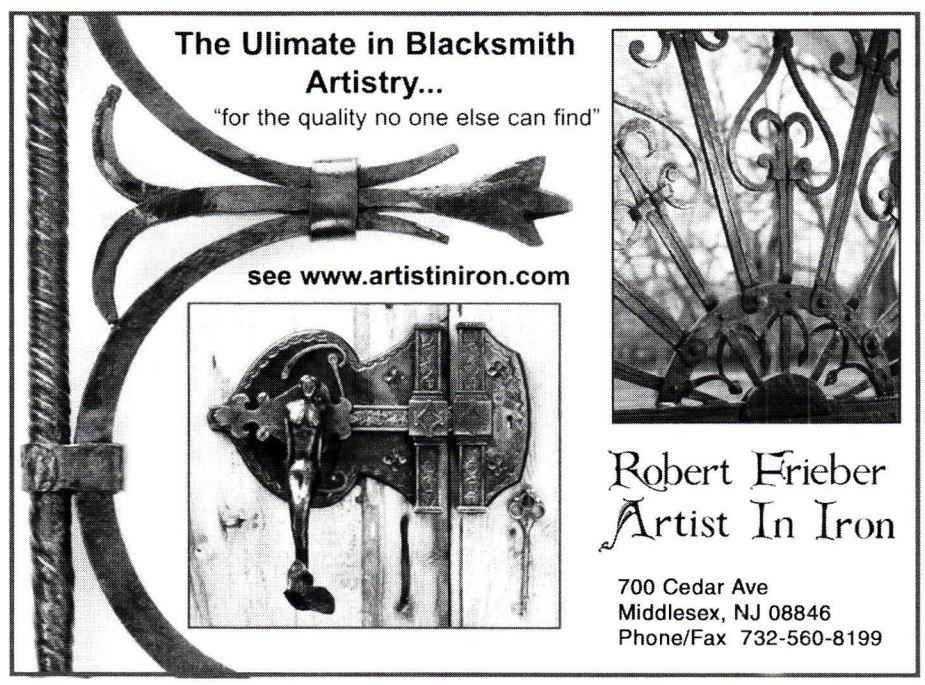

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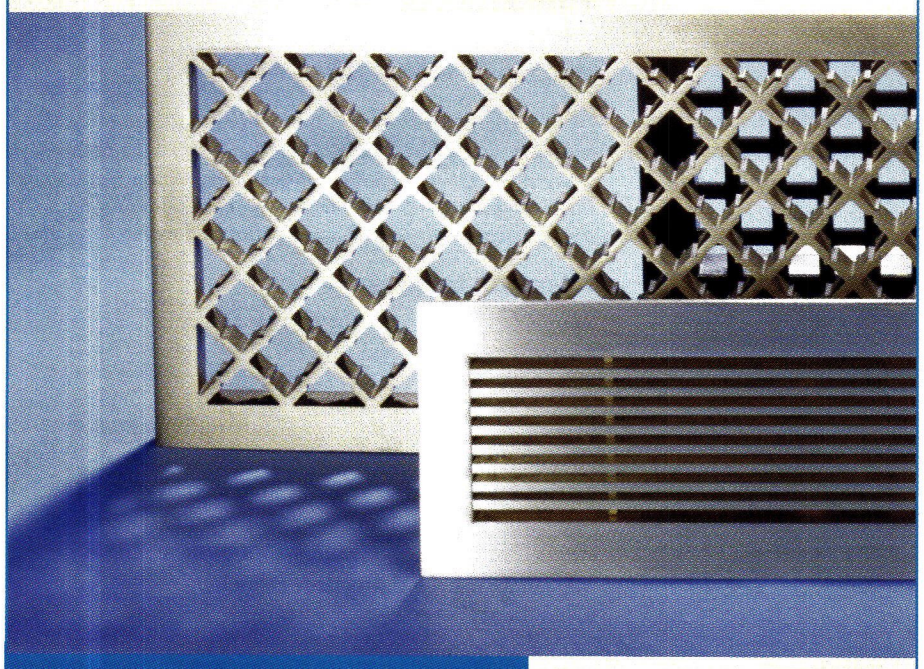

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"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

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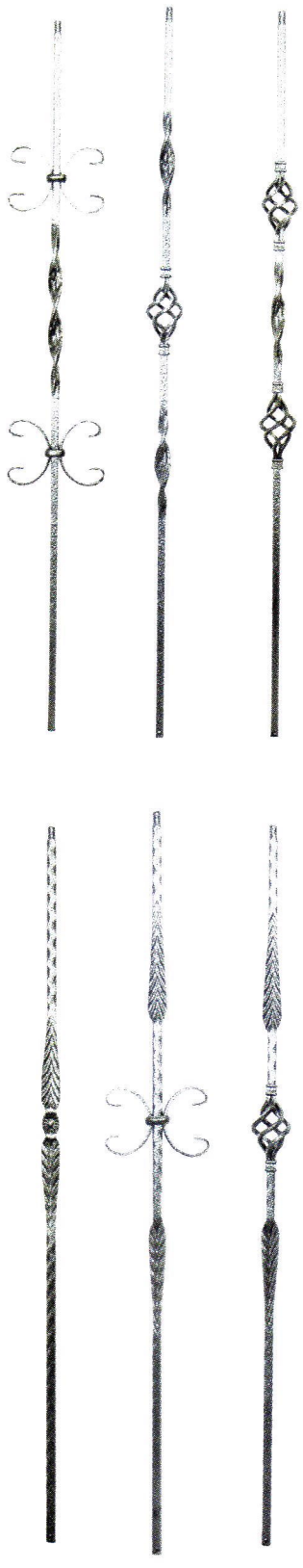

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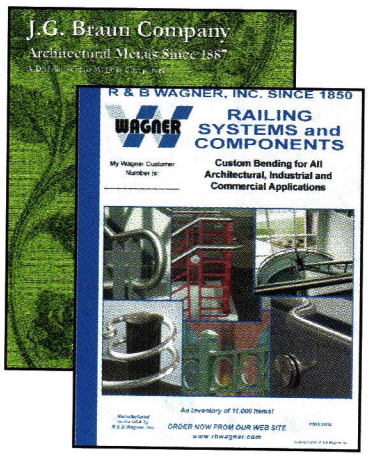

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Steptoe & Wife Antiques, Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Manufacturer of cast-iron stairs: spiral & straight stairs, balusters, railings, newel posts, handrails, treads & risers; custom ornamental metal fabrication; railings & gates; arbors, gazebos & pergolas; contract manufacturing.

Write in No. 470

This elegant modular cast-iron baluster from Steptoe &Wife Antiques stands 38 in. tall and features an adjustable saddle.

Steven Handelman Studios

805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & firescreens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, furniture, registers & grilles in wrought iron & steel; 50 styles of wrought-iron firescreens built in with doors or freestanding; stock & custom.

Write in No. 483

The Wagner Companies

800-786-2111; Fax: 414-214-0450
www.rbwagner.com
Butler,WI 53007

Supplier of ornamental metalwork: handrail fittings, ornamental hollow balls & hemispheres from 1½ to 12 in. in dia.; tube bending for rail fabrication.

Write in No. 941

This ornamental curved rail was forged in iron with a Swedish iron finish and features a polished bronze cap rail. The railing was designed, fabricated, finished and installed by Wiemann Ironworks.

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, doors, lighting, furnishings, weathervanes, range hoods & grilles; cast & forged bronze, steel, aluminum & stainless steel; CAD services; NOMMA's most award-winning metal fabricator; national market.

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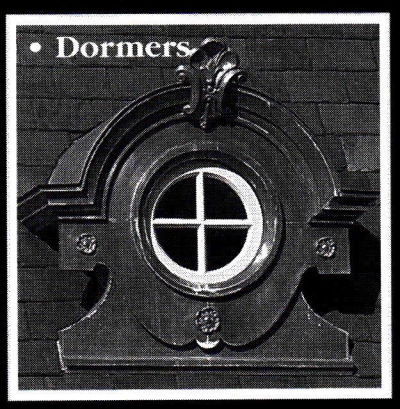

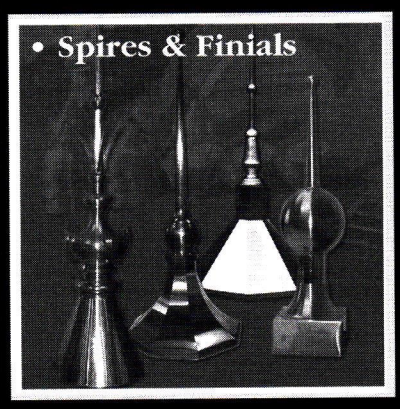

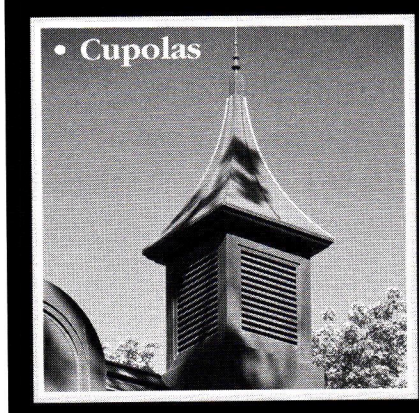

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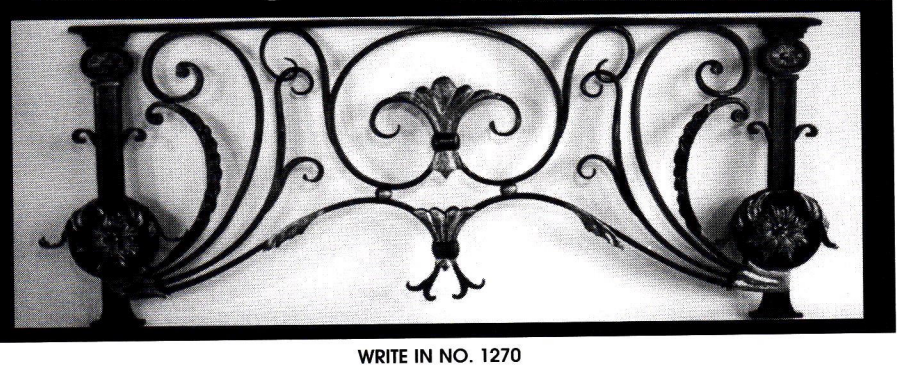

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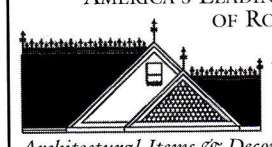

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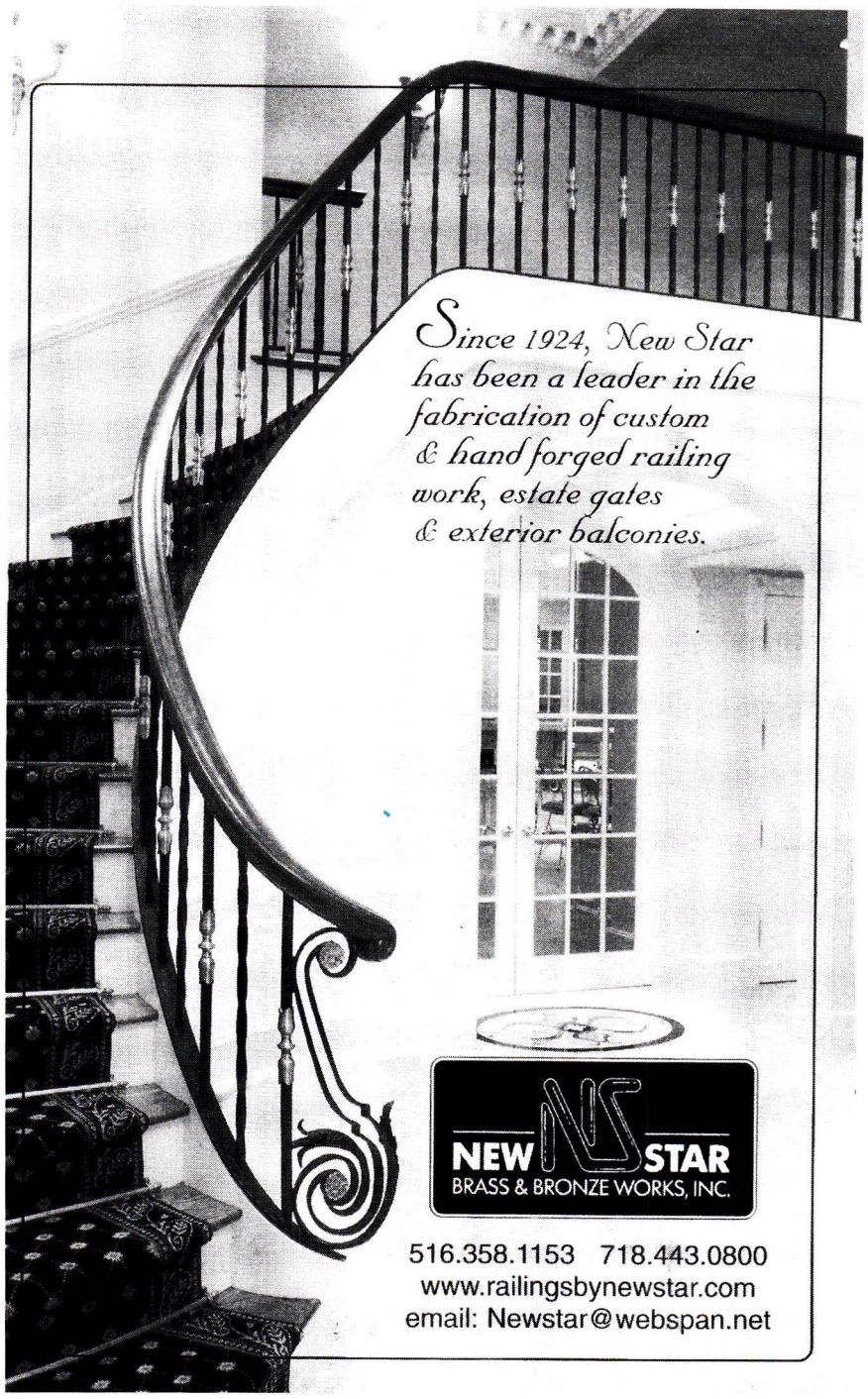

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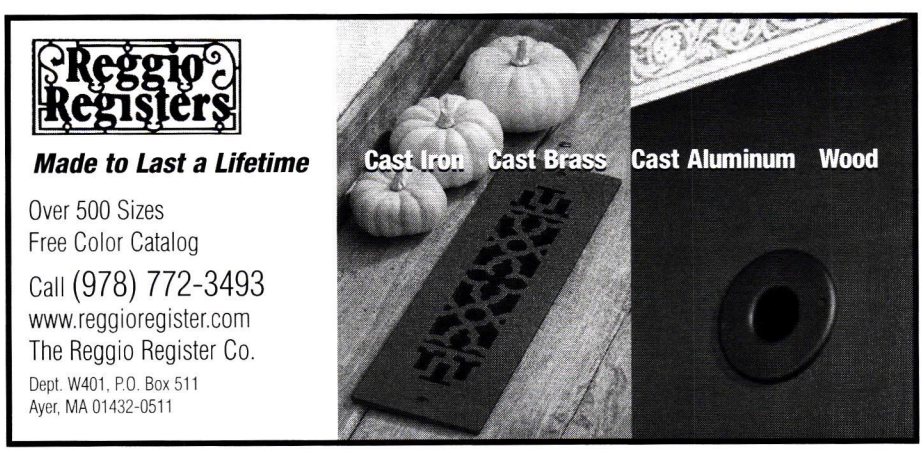

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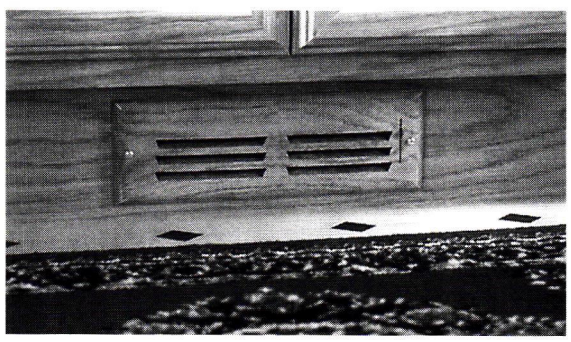

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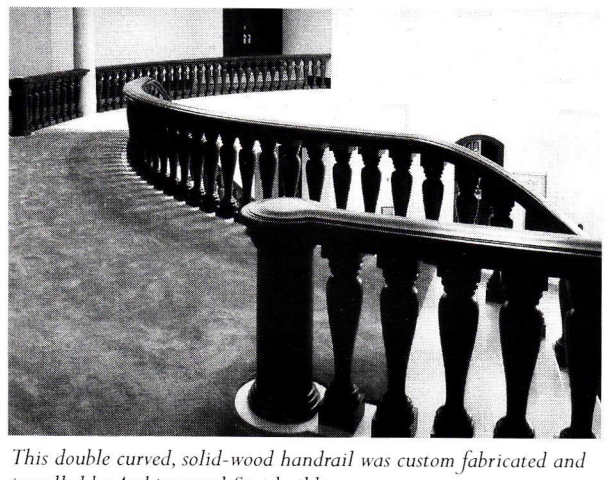

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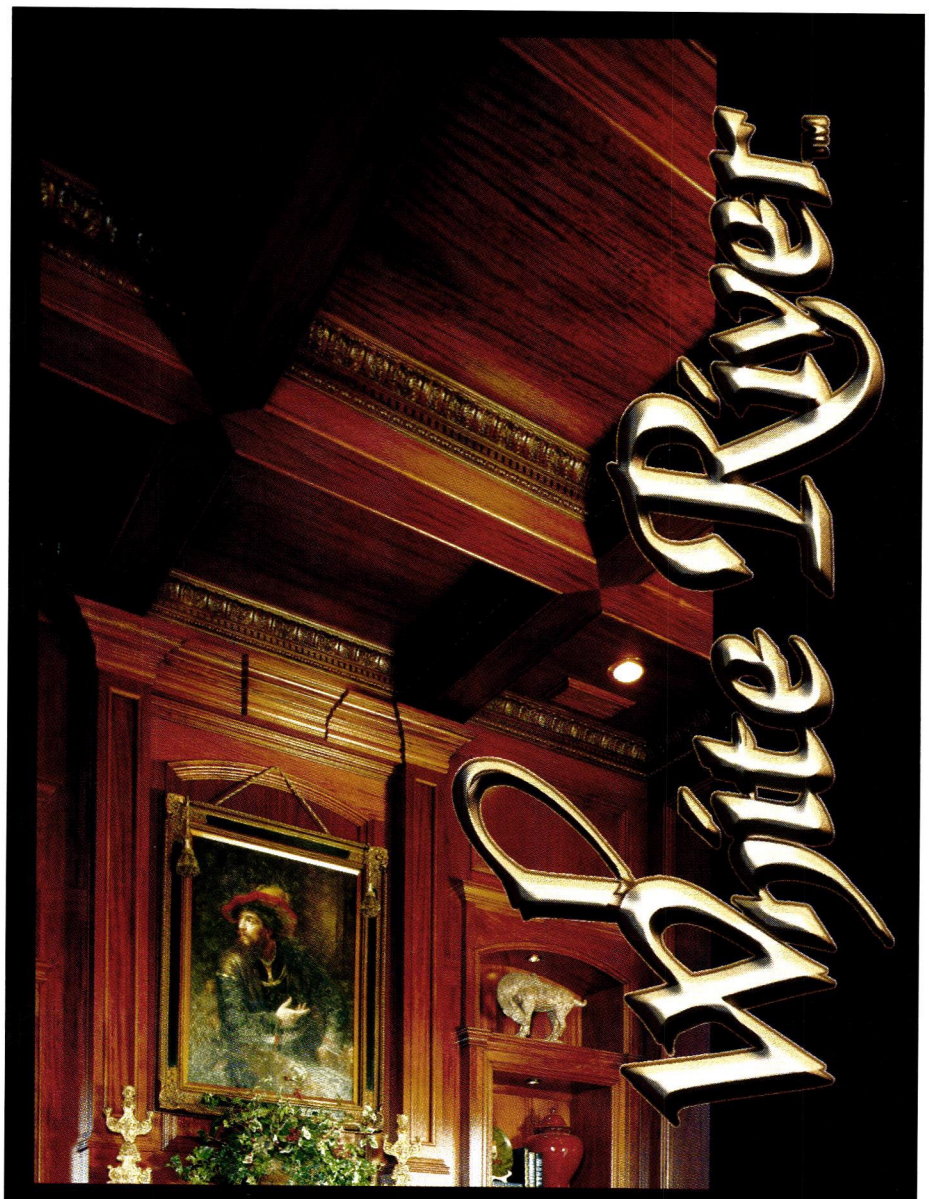

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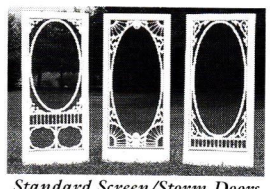

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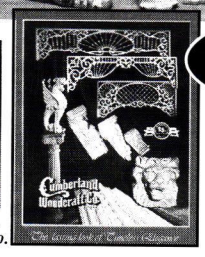

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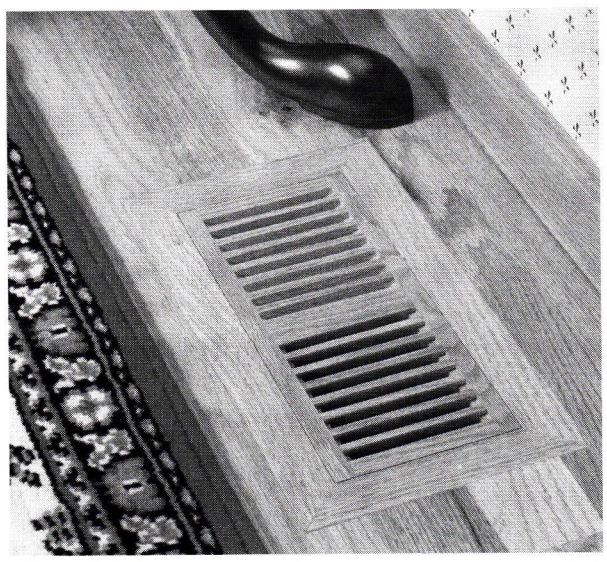

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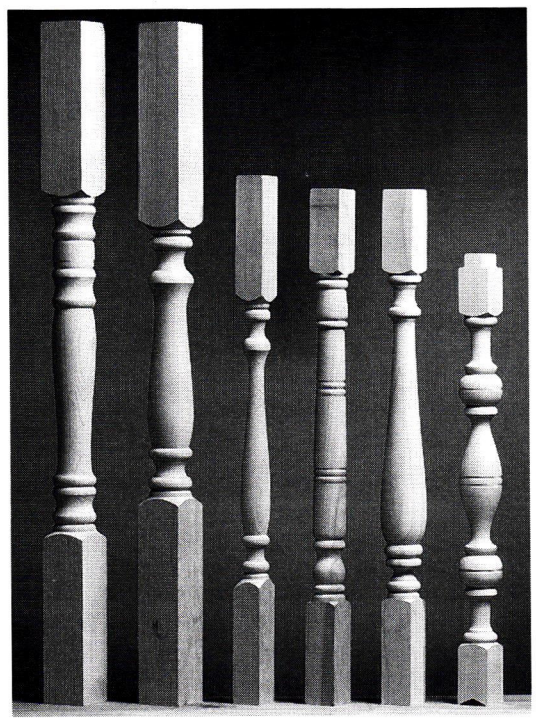

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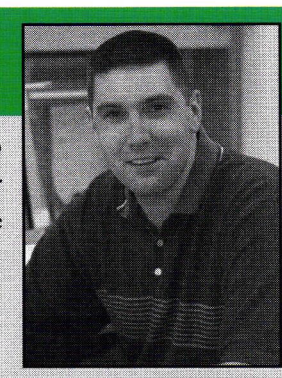

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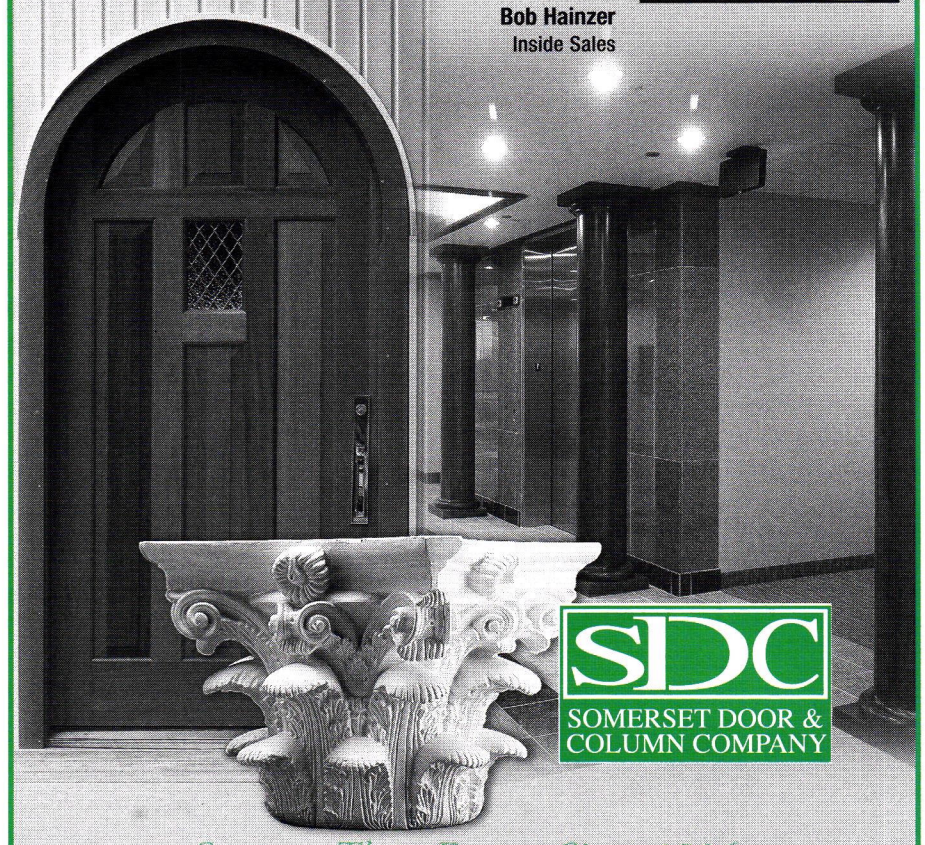

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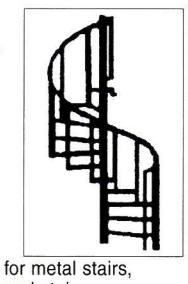

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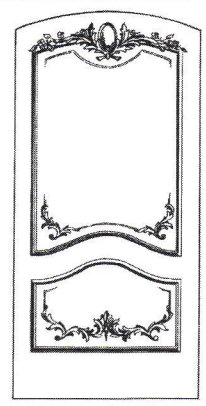

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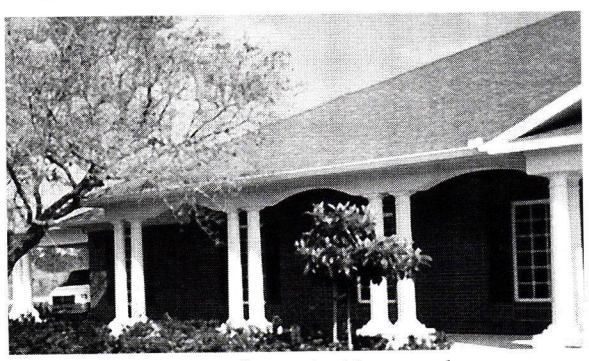

HB&G's Permacast system features load-bearing columns.

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610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction.
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800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: columns & capitals, cornices, newels, balusters, planters, finials, street furnishings, sculpture, fountains, grilles, lighting, lattices, brackets, spandrels, custom turnings, domes, canopies, doors & more; cast iron, bronze, aluminum & wrought iron/steel; restoration services; Arts & Crafts, Victorian & other styles.
Write in No. 1210

Hyde Park Fine Art of Mouldings, Inc.
718-706-0504; Fax: 718-706-0507
www.hyde-park.com
Long Island City, NY 11101

Manufacturer of ornamental plaster & gypsum crown moldings, friezes, coffers & exterior molded ornament: cornice moldings, mantels, non-load-bearing columns, capitals, ceiling medallions, ornamental plaster ceilings, domes & brackets; stock & custom; fabricated using traditional European methods.
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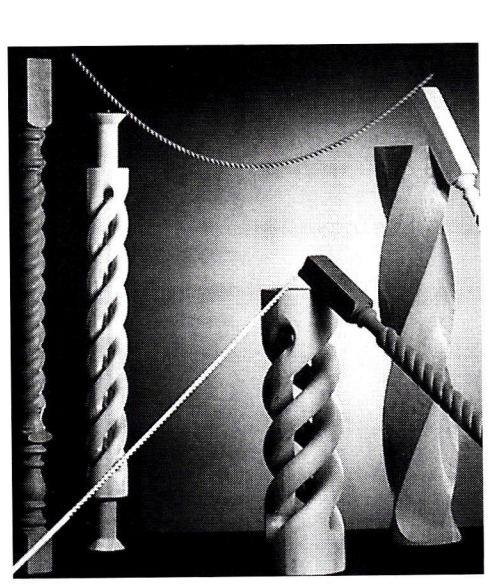

Rope-twist columns in diameters of 4 to 24 in. are a specialty of JMS Wood Products.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from ⅜ to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twist designs for furniture or stairs; plinth blocks for door surrounds; mantels; any wood species.
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www.klitsas.com
Hampden, MA 01036

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Write in No. 7380

Limestone Concept, Inc.
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www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved antique mantels, fireplaces & more: fountains, columns, balustrades, capitals, ornament, planters & urns, benches, garden statuary & sculpture; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Longleaf Lumber
617-625-3659; Fax: 617-625-3615
www.longleaflumber.com
Somerville, MA 02143

Manufacturer & supplier of antique lumber: longleaf heart pine, chestnut, antique eastern white pine & other woods; flooring & custom milling; wide-plank & random-width boards; barn boards; wide-board, random-width & antique flooring; stair parts & dimensional lumber.
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6741 Whitestone Rd.
Baltimore, MD 21207

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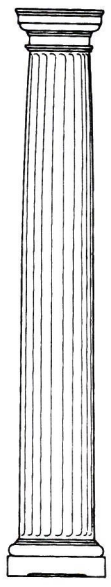

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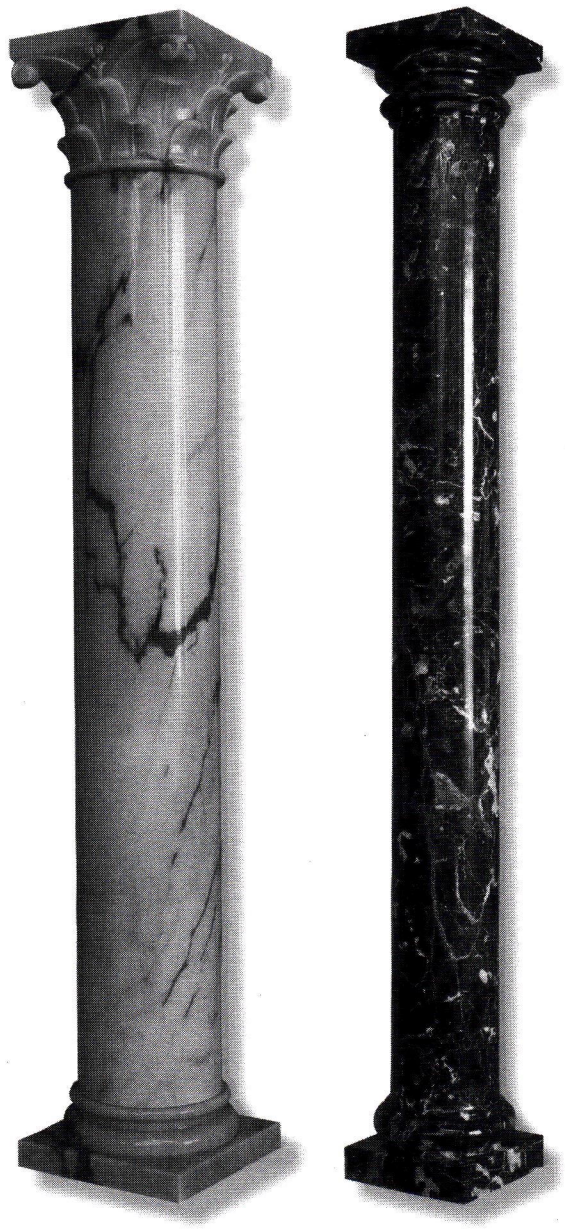

Marble Classics distributes custom fabricated columns with a variety of capitals in marble or limestone.

Marble Classics
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www.marbleclassics.net
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Manufacturer of custom-fabricated columns, capitals & architectural ornament: mantels, cornices, bathtubs, stairs, balustrades, tables, sinks, shower stalls & sculpture; garden, wall, pool & geyser fountains in marble & limestone; custom flooring & mosaics; all work is made in Spain; ISO 9002 certified.

Melton Classics, Inc.
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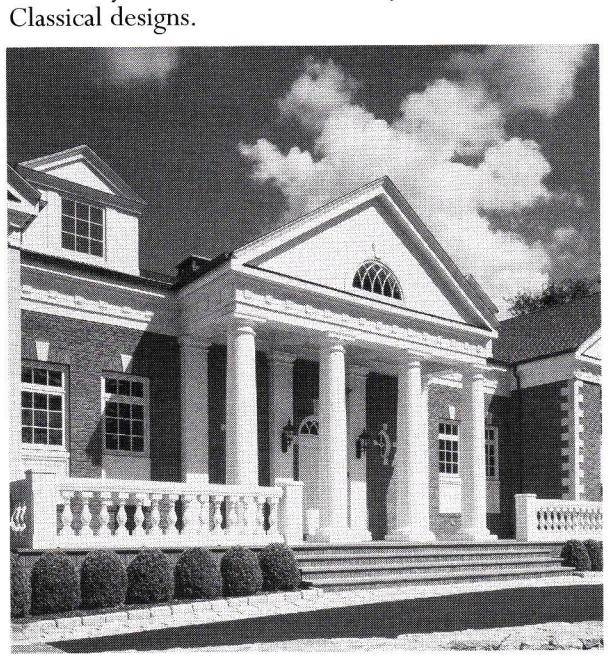
www.meltonclassics.com
Lawrenceville, GA 30042

Manufacturer of columns, moldings, balustrades, door & window features, cornices, brackets, trim & many other architectural elements: fiberglass, polyurethane, marble/resin composite, wood, cast stone & synthetic stone; custom styles & authentic Classical designs.



Classically authentic architectural columns by Melton Classics are featured on this façade.

Old Mill Mantels
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www.oldmillmantels.com
Jackson, MI 49202

Designer & manufacturer of hand-crafted, custom-built mantels in solid wood: custom reproduction mantels & overmantels; custom wood carving, decorative wood trim, inlays & moldings.
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Old World Mouldings, Inc.
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www.oldworldmouldings.com
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Manufacturer of ornamentally embossed hardwood moldings: custom profile matching; more than 400 profiles in stock, several thousand total; priming for all profiles; arched moldings to match any profile; all wood species; full catalog available online & in print.
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This hardwood molding was manufactured by Old World Mouldings.

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www.pagliacco.com
Woodacre, CA 94973

Manufacturer of custom & stock woodturnings & millwork: columns, porch posts, balusters, newels, finials, brackets, railings & more; historical restoration & custom projects.
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These balusters are typical of the millwork turned out by Pagliacco Turning and Milling.

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www.resourcenet.com/pami.htm
Passaic, NJ 07055

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Manufacturer of wood products for millwork applications, flooring & solid-wood paneling: Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen & birch.
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Cottekill, NY 12419

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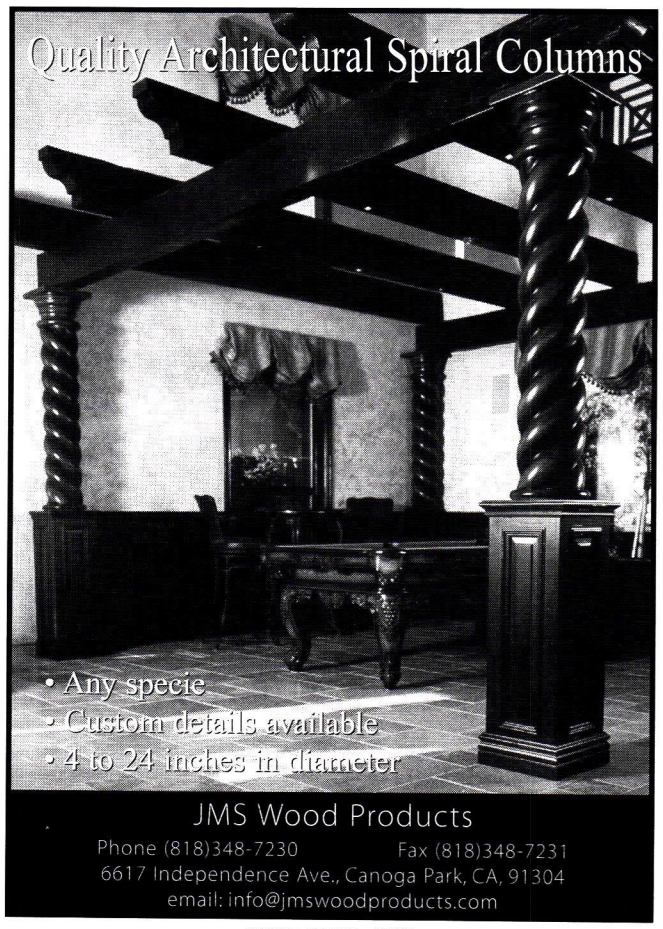
Sonrise Woodcarving fabricated this delicate flower basket centerpiece in basswood.



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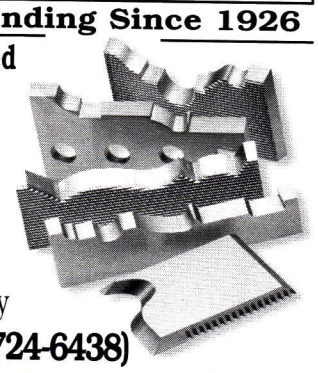

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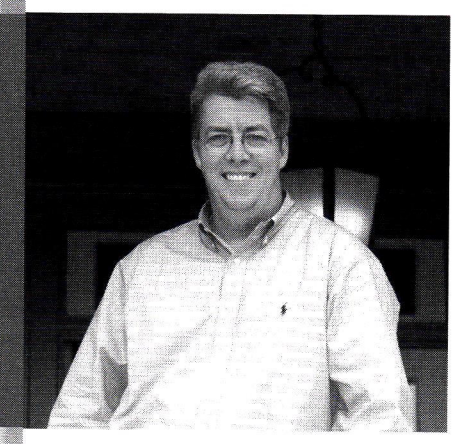

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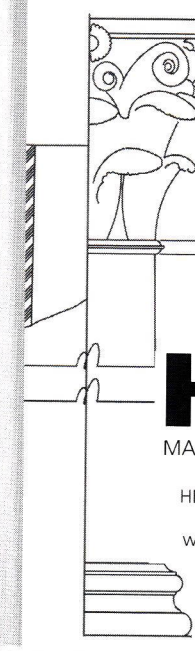

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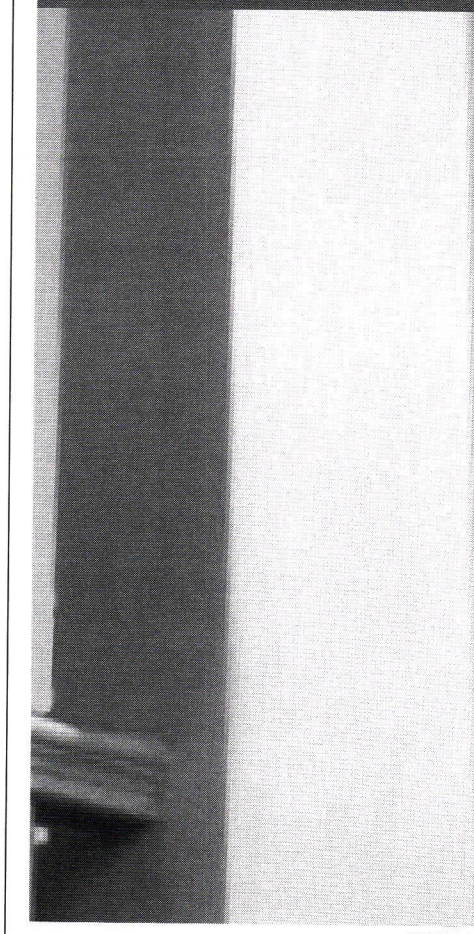

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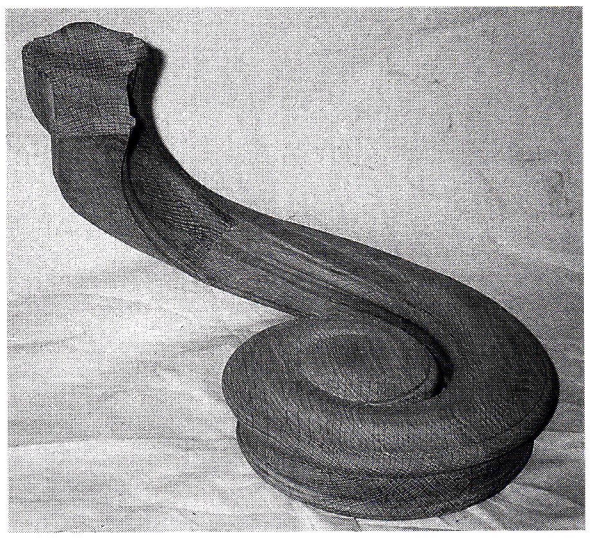

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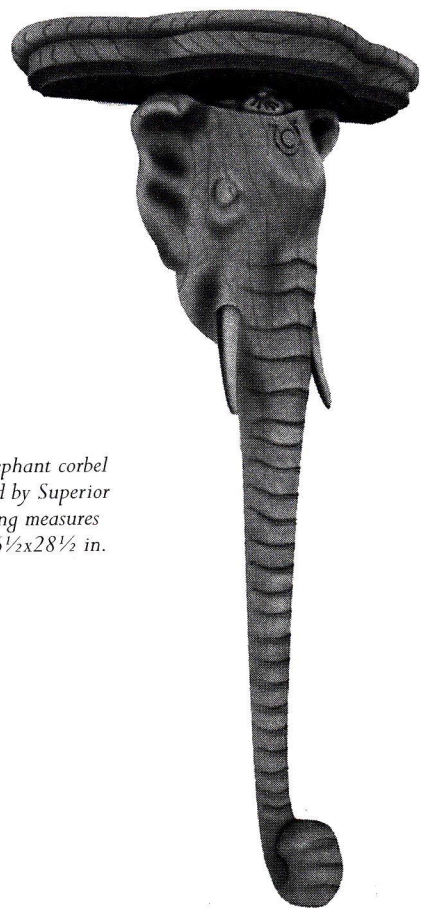

This elephant corbel supplied by Superior Moulding measures 12⅜x6½x28½ in.

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254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
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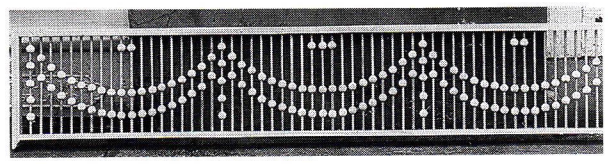

The Wood Factory manufactured this custom Victorian grille.

The Woods Co.
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www.thewoodscompany.com
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Fayetteville, AR 72701

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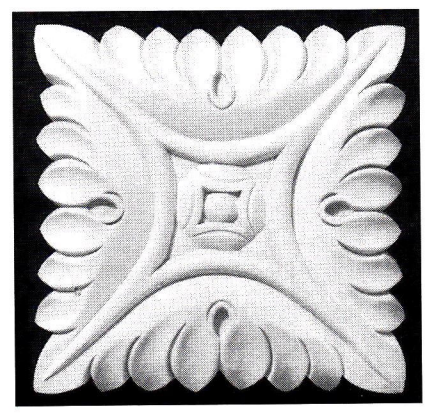

This large, square, solid-wood rosette manufactured by White River Hardwoods-Woodworks measures ⅞ x5x5 in.

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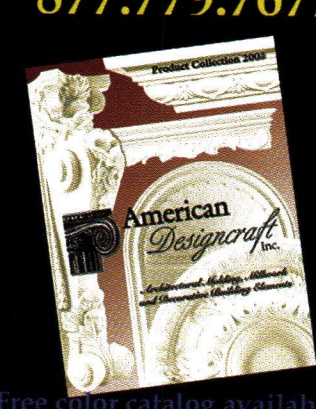

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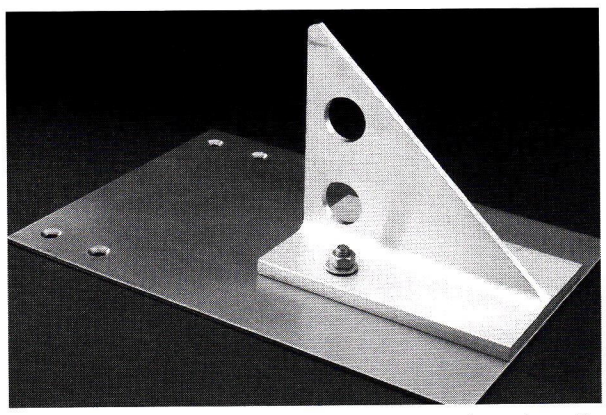


Snow-retention devices from Alpine SnowGuards can be used on all types of roofs.

Alpine SnowGuards
888-766-4273; Fax: 888-766-9994
www.alpinesnowguards.com
Stowe, VT 05672

Manufacturer & distributor of pad- & pipe-style snow-guards: commercial, institutional, industrial & residential; recommended layouts are available upon request at no cost or obligation.
Write in No. 758

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of custom castings: fence details, bridge parts, window weights, registers & grilles, sculpture, cresting, finials, roof ornament, fences, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction work.
Write in No. 3085

Bartile Roofs, Inc.
800-933-5038; Fax: 801-295-3485
www.bartile.com
Centerville, UT 84014

Custom fabricator of color-blended, lightweight concrete roof tile: interlocking turret tile; slate-replica tile; wood shingle-replica tile; more than 300 colors & 9 profiles.
Write in No. 1182

Concrete roof tile is available from Bartile Roofs with a complete line of accessory materials, including underlayments and roof-vent products.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Distributor & supplier of hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles: wood flooring, paneling, roofing, new & recycled timbers & decking; quartersawn clapboard & lap & novelty siding; Douglas fir, western red cedar, Alaskan yellow cedar, pine, teak, ipe & hardwoods; kiln dried; clear & select grades; worldwide delivery.
Write in No. 521

Castle Metal Products
847-806-4540; Fax: 847-806-4541
906 Estes Ct.
Schaumburg, IL 60193

Supplier of roofing vents for slate roofs.
Write in No. 2901

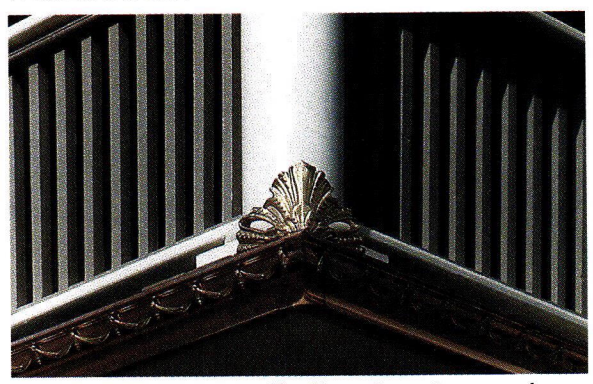
The Top Slate system of ridges, hips and vents from Castle Metal Products is designed to strengthen the weakest areas of a slate roof.

CertainTeed Roofing Products
800-233-8990; Fax: 610-341-7940
www.certainteed.com
Valley Forge, PA 19482

Manufacturer of asphalt roofing shingles: any price range or architectural style; from the patented Shangles to laminates to durable 3-tab shingles; 20 years to limited lifetime warranties; slate & shingle replicas.

Classic Gutter Systems, LLC
269-382-2700; Fax: 269-343-3141
www.classicgutters.com
Kalamazoo, MI 49003

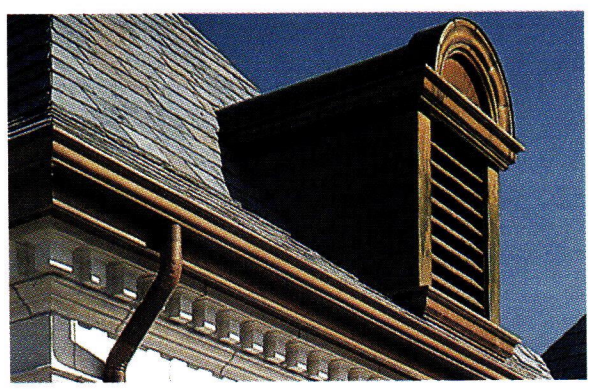
Manufacturer of oversized 5-, 6- & 8-in. seamless half-round gutters: 20-oz. copper & heavy-duty aluminum; baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components; solid brass & aluminum.
Write in No. 1280



This ornate gutter was created by Classic Gutter Systems and incorporates a hidden nut-and-bolt adjustable hanger system.

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology: columns, spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490



Self-contained dormers from CopperCraft can be set into place on slate, standing-seam panels or shingles.

Directions for Home & Garden
866-428-7652; Fax: 203-748-4875
www.directionshg.com
New Milford, CT 06776

Manufacturer of hand-crafted weathervanes & cupolas: copper full-bodied & windcup weathervanes; wood & fiberglass windowed & louvered cupolas; finials; 16-gauge copper roof tile on northern white pine; installation guides.
Write in No. 1216

Durable Slate Co., The
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

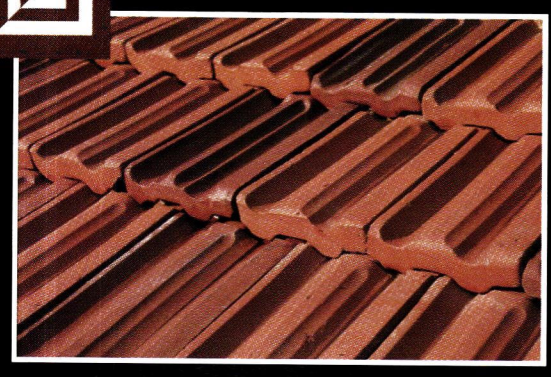
Installer & restorer of slate & metal roofing in the Midwest & East: slate restoration on historic buildings, new slate roofs & custom metalwork; distributor of natural slate & clay roofing tile.
Write in No. 3720

The Durable Slate Co. designed, fabricated and installed this free-standing copper awning for the entry of a residence in Columbus, OH.

Evergreen Slate Co.
518-642-2530; Fax: 518-642-9313
www.evergreenslate.com
Granville, NY 12832

Manufacturer of natural Vermont roofing slate: wide range of sizes, colors & thicknesses; experts in replacement slate; can match any roof slate ever applied from a close-up 35-mm photo; can blend or create contrasts for new installations; new natural slate, slate-color matching, roofing tools, slate fasteners & attachment systems.
Write in No. 605

Evergreen Slate can match any roof slate from a 35-mm photo.



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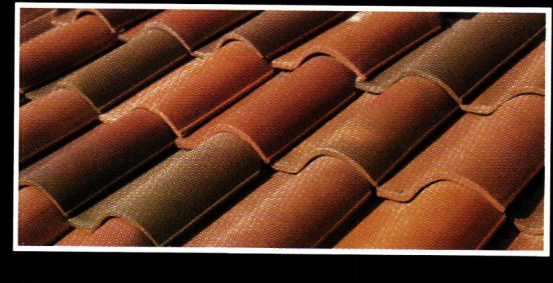
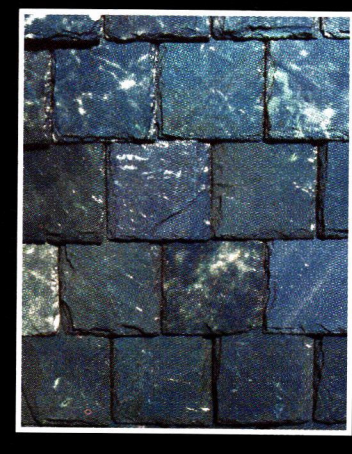
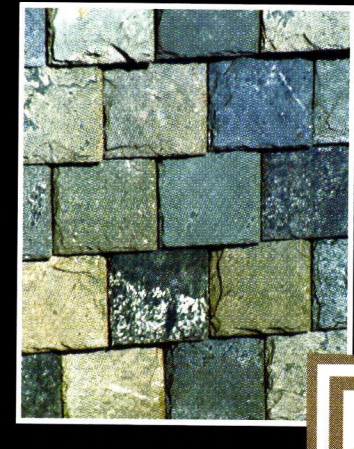


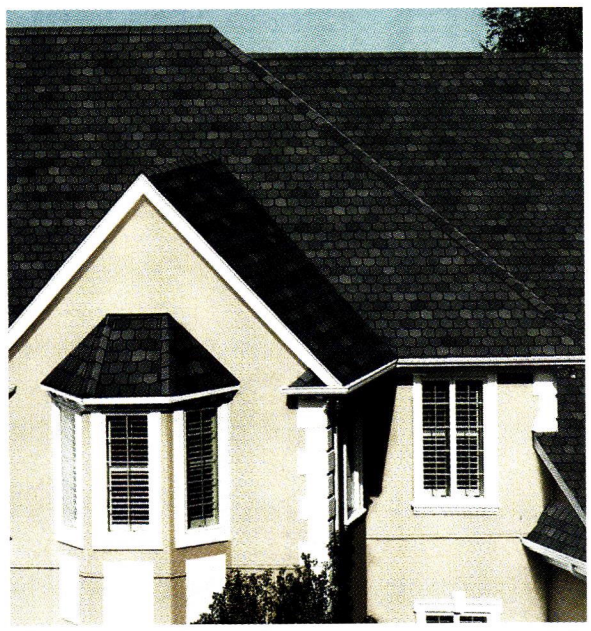




WRITE IN NO. 9560

GAF Materials Corp.
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingle; Country Mansion shingle with natural-stone or slate look.
Write in No. 9270 for Slateline, 1178 for Grand Slate, 1179 for Country Estates, 1181 for Country Mansion



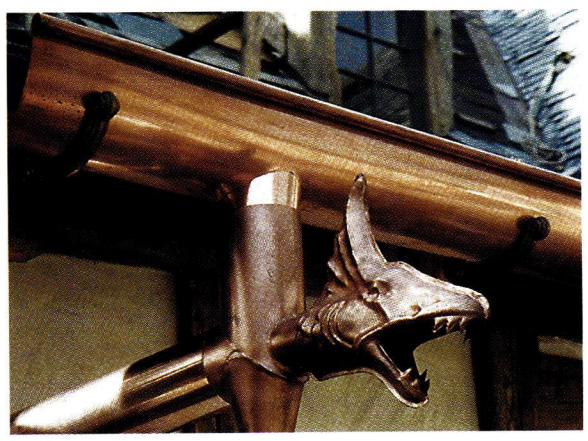
These fiberglass asphalt shingles from GAF Materials Corp. reproduce the appearance of slate.

Georgia-Pacific Corp.
800-839-2588; No fax
www.gp.com/build
Atlanta, GA 30339

Distributor of roofing shingle products: designer & architectural shingles; roofing felt, metal flashing, soffits & vents.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.
760-471-5114; No fax
www.hansliebschercopperwks.com
San Marcos, CA 92079

Fabricator of copper sheetmetal ornament & roofing: horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes & finials, ornamental twisted downspouts, cast-brass gutter hardware & smooth downspout elbows; reproductions of historical metal ornament from original pictures or drawings.
Write in No. 189



Hans Liebscher Custom Copper Works & Sheet Metal produces imaginative custom downspouts such as this dragon head.

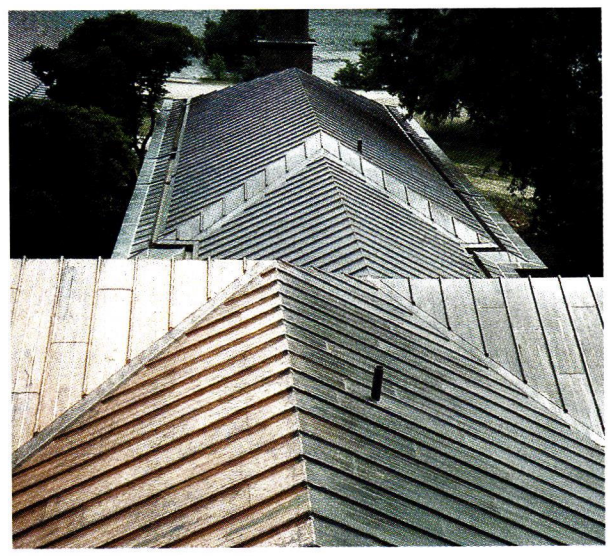
Liberty Cedar
401-789-6626; Fax: 401-789-0320
www.libertycedar.com
West Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapersawn, hand-split & resawn shakes; many patterns; custom runs; western red cedar, Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.
Write in No. 6530

Wood roof shingles from Liberty Cedar are available in sizes up to 36 in. long.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor & fabricator of sheetmetal & roofing: historical restoration projects; custom architectural sheetmetal fabrication & installation; slate, tile & other historical roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes & steeples; snowguards; copper, lead-coated copper, zinc, galvanized steel, stainless steel, aluminum, brass & terne-coated metals.
Write in No. 8300



NIKO Contracting installed the intersecting sections of this new batten-seam and flat-lock copper roofing.

Northern Roof Tile Sales Co.
888-678-6866; Fax: 905-689-7099
www.northernrooftiles.com
Dundas, ON, Canada L9H 7K6

Importer of hand-crafted clay roofing tile from a select group of tile makers: variety of sizes, shapes & color blends; Mediterranean, French country & old-world English styles.
Write in No. 4040

Northern Roof Tile Sales imported this French country hand-crafted clay roofing tile.

RainTrade Corp.
888-909-RAIN; Fax: 847-283-0007
www.guttersupply.com
Lake Bluff, IL 60044

Supplier of gutter materials & equipment: gutters, flashing, conductor heads, downspouts, coils, architectural sheetmetal, hangers, guards, strainers, fasteners & more.
Write in No. 1191

The Royal copper conductor head is just one of the numerous high-quality ornamental products available through RainTrade.

Reclaimed Roofs Inc.
302-369-9187; Fax: 302-397-2742
www.reclaimedroofs.com
Hockessin, DE 19707

Supplier of hard-to-find roofing slate & tile: clay & concrete tile; rigid mineral fiber shingles; matching services.
Write in No. 1224

Roof Tile & Slate Co.
800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Reseller of salvaged roof tile: slate, custom blending of clay tiles & used roofing slate; Pennsylvania bluestone interior flooring; specialty trim for historic projects; paving.
Write in No. 9560

Roof Tile & Slate used Ludowici tile for this roof in Fort Worth, TX.

Rutland Architectural Copperwork & Gutter
407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
Orlando, FL 32824

Supplier of continuous half-round gutters: architectural copperwork; cast-copper scroll hangers; gutters in 5-, 6- & 7-in. sizes; finials, cupolas & chimney caps.
Write in No. 8061

Sheldon Slate Products Co.
518-642-1280; Fax: 518-642-9085
www.sheldonslate.com
Monson, ME 04464

Manufacturer of slate products: roofing, floor tile, flagging, structural applications, monuments & kitchen counters & sinks; custom cutting.
Write in No. 1195

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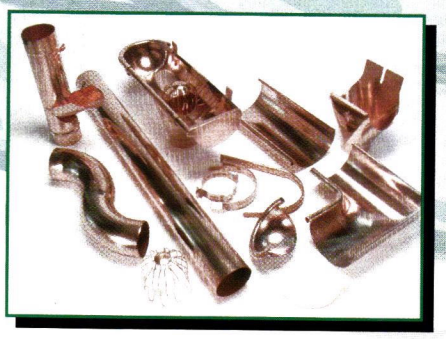

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Copper	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Stainless	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Zinc	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Aluminum	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	5", 6"	5", 6"	5", 6"	5", 6"	5", 6"	5", 6"	5", 6"	6-4", 5-3"	3", 4"	3", 4"	3", 4"	3", 4"	3", 4"	3", 4"

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Slate & Copper Sales Co.

814-455-7430; Fax: 814-455-7823
www.slateandcopper.com
Erie, PA 16507

Manufacturer & distributor of a full line of high quality roof & gutter systems: World Gutter System, leader heads, rain chains, dormer vents, finials, cupolas, metal chimney caps, clay chimney tops, snowguards & more.
Write in No. 8062

Slate & Copper's 20.44-oz. World Gutter System was installed on this building by Larry Bartlett of Copper Bays Flashing Gutters and More in Michigan.

Slate International, Inc.

301-952-0120; Fax: 301-952-0295
www.slateinternational.com
Wilmington, DE 19808

Distributor, importer & exclusive agent for roofing slate: domestic & imported; all colors; new natural slate; slate-color matching for repairs & restoration; fasteners & attachment systems; ridge vents for slate roofs.
Write in No. 9340

The slate roofing for the Sewall-Belmont House in Washington, DC, was supplied by Slate International.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets & corbels, porch posts, spandrels, running trim, gable ornament & crestings, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Tile Roofs, Inc.

888-708-TILE; Fax: 708-479-7865
www.tileroofs.com
Frankfort, IL 60423

Supplier & installer of new & salvaged clay tile & slate roofing: will match existing roofing for historic properties; tile-roof repair contracting; restoration services.
Write in No. 4570

Along with supplying both new and vintage tile roofing, Tile Roofs also specializes in installing, repairing and restoring tile roofs.

TRA Snow Brackets

801-756-8666; Fax: 801-756-7891
www.trasnowbrackets.com
American Fork, UT 84003

Manufacturer of snowguards for asphalt-shingle, metal & slate roofs & more: snow fences & other custom designs; copper, paintlock, painted or aluminum; slate, tile, metal, wood & more.

Vintage Woodworks

903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: finials, western red cedar shingles, porch parts, turned posts, turned & sawn balusters, railings, brackets, gazebos, corbels, custom-length spandrels, mantels, columns & more; 192-page master reference catalog; 208-page porch-design book.
Write in No. 106

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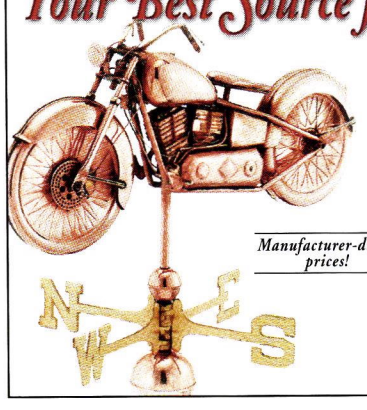

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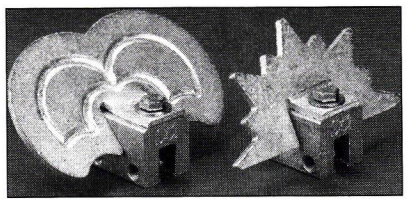
A Division of Vermont Slate & Copper Services, Inc.
Stowe, Vermont



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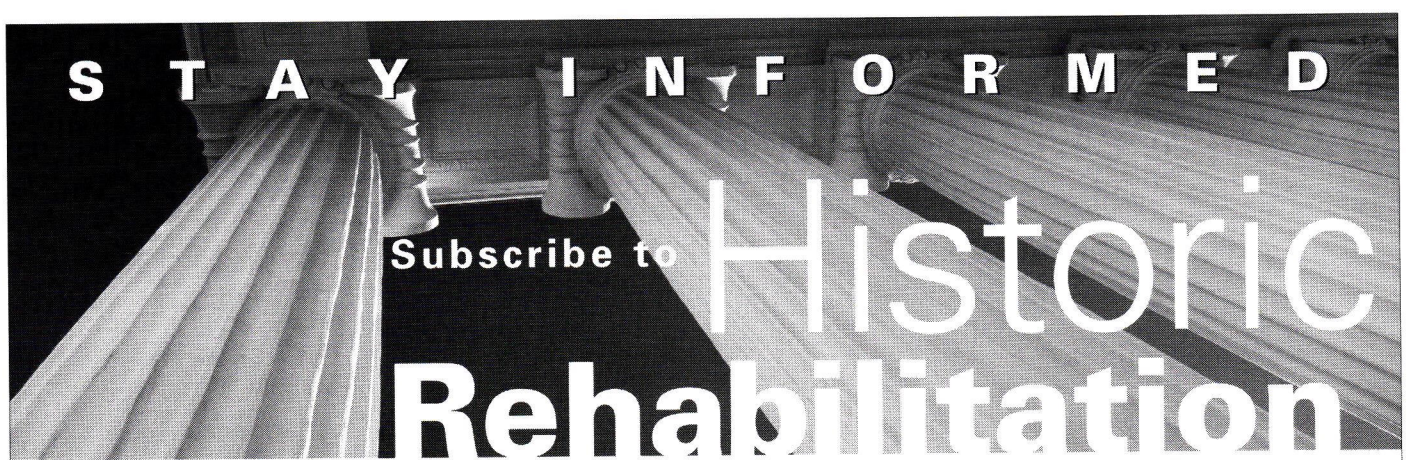

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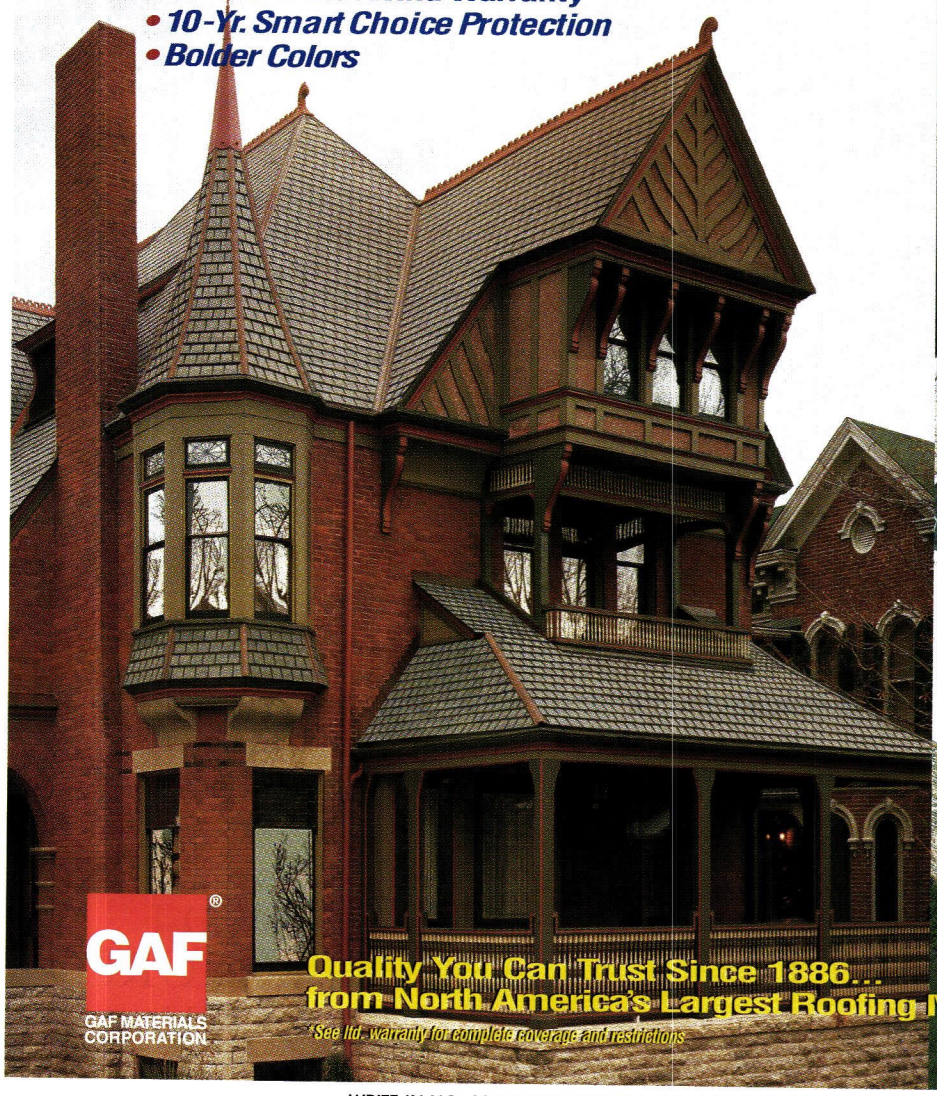

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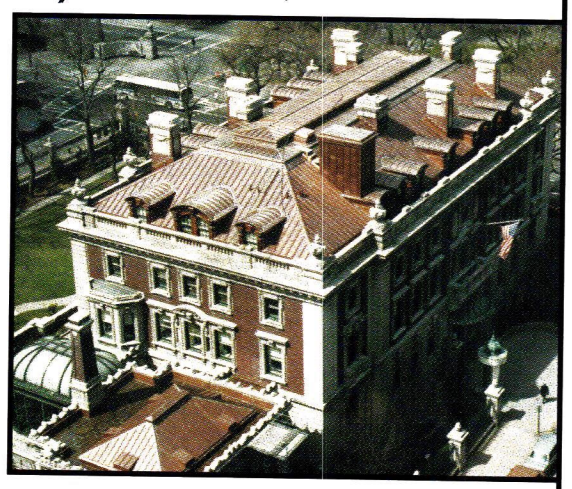

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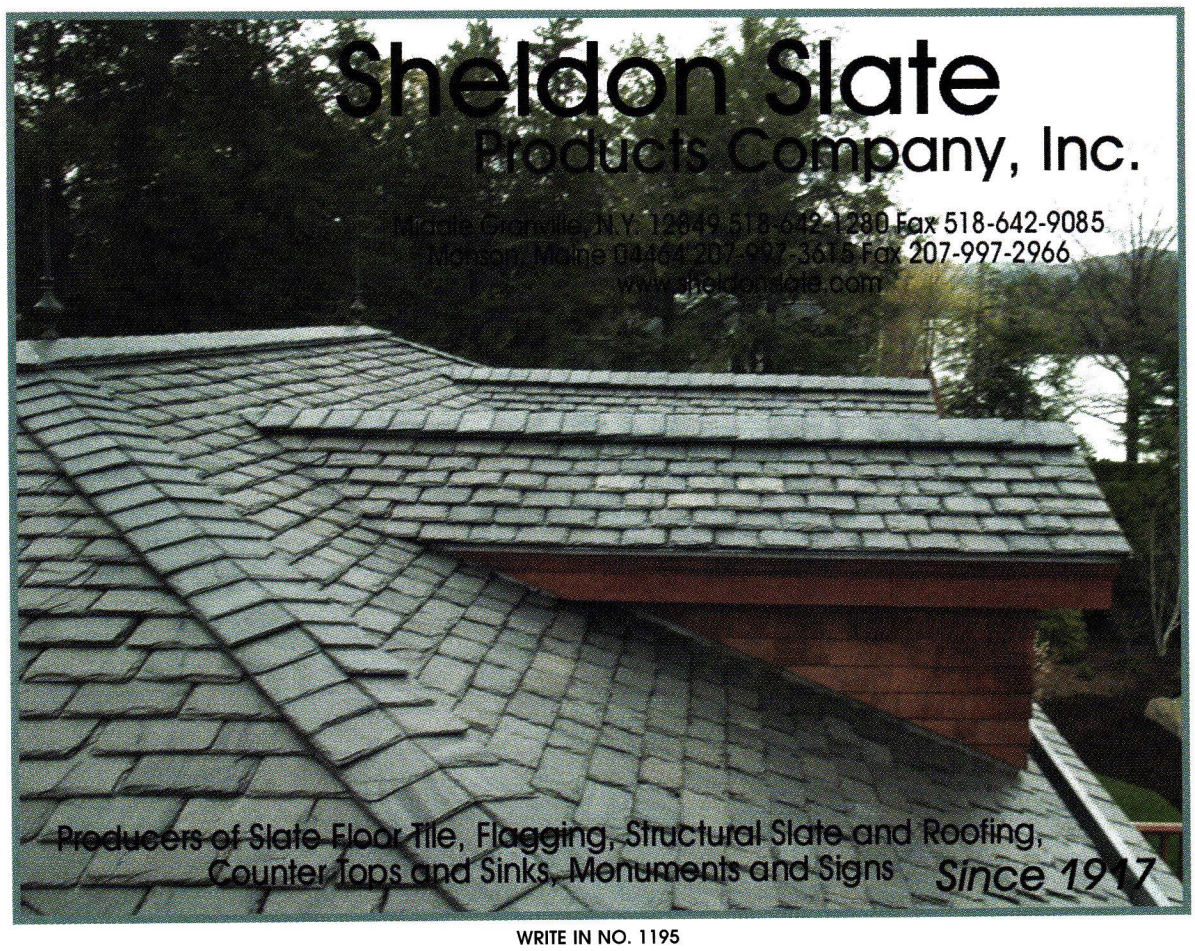

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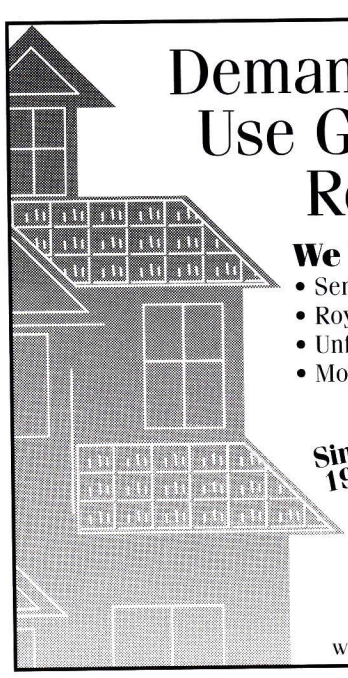

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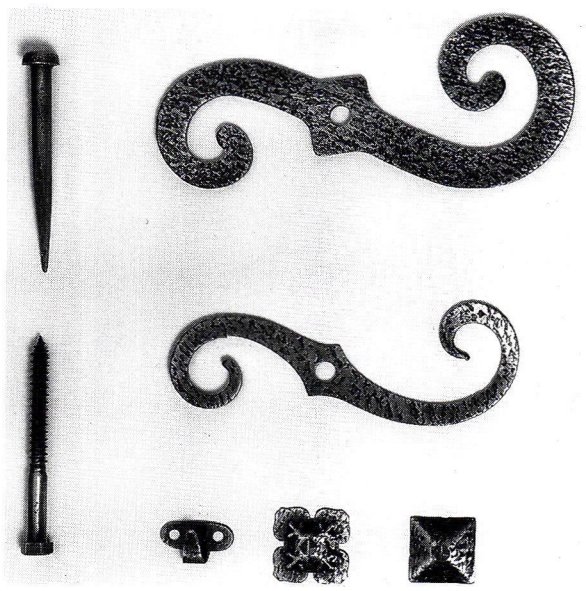

These 6¾x8-in. shutter holdbacks were hand forged by Acorn Forged Iron.

Acorn Forged Iron

508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufacturer of Early American hand-forged iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls, lever handles & more; shutter & wood-gate hardware.
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Eldridge, IA 52748

Manufacturer of custom windows & doors with an emphasis on historical restoration projects: AWI premium-grade construction; wide variety of glazing & wood species; storm, screen & combination doors.
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Custom fabricator & restorer of antique door & window hardware: clean, polish, plate, repair & lacquer; all finishes; polish, antique & satin in antique brass, bronze, copper, pewter, nickel & chrome; large collection of salvaged hardware; duplication services; window locks, sash lifts & casement hardware; doorknobs, door plates, locks & pocket-door hardware; works with contractors, architects, interior designers & individual homeowners.
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www.alhambra-hardware.com
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Manufacturer of Curtains Up drapery hardware: fabricated in cast resin, wood, forged & cast iron & aluminum; dozens of distinctive designs, finishes & accessories; contract manufacturing.

Allegheny Restoration & Builders, Inc.

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Restorer of historical wood windows, doors & millwork: log & timber-frame structures, contemporary wood, masonry types & more; wood-epoxy-repair techniques; authentic joinery methods.
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This historic window was restored by Allegheny Restoration & Builders.

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800-204-3858; Fax: 256-761-1961
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Talladega, AL 35161

Manufacturer of custom ornamental metal castings: iron, aluminum, bronze, brass, stainless steel & ductile iron; historical restoration with existing patterns; unusual cast items; columns, fences, doors, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings & lighting.
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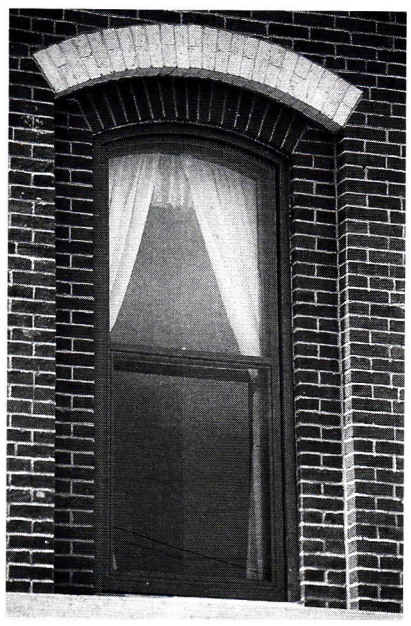

This window in Mansfield, OH, features the Historic-One-Lite HOL-B invisible storm from Allied Window, all of whose windows are custom made.

Amarr Garage Doors

800-503-DOOR; Fax: 336-744-5815
www.amarr.com
Winston Salem, NC 27105

Manufacturer of residential & commercial sectional garage doors: latest edition is a line of carriage-house doors called the Bob Timberlake collection; sectional overhang operating & barn-door style doors; custom designs.
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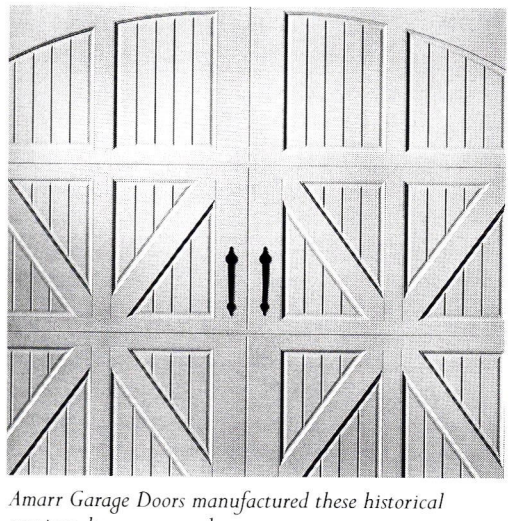

Amarr Garage Doors manufactured these historical carriage-house garage doors.

American Heritage Windows
801-359-6639; Fax: 801-323-9055
www.vintagewindows.com
Salt Lake City, UT 84111

Manufacturer of historically correct wood windows: storm windows; State Historical Society-approved weather stripping; thermal upgrading; architectural conservation; preservation & restoration consultant.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; casings & moldings, complete entryways & art-glass sidelites & doors; mahogany, pine & others as specified; reproduction & custom work; window replacement & replication.

This reproduction Connecticut River Valley broken pediment doorway with cross buck doors and bullseye glass was fabricated by Architectural Components.

Architectural Elements
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Manufacturer of custom castings: fence details, bridge parts, window weights, registers & grilles, sculpture, cresting, finials, roof ornament, fences, gates, columns & capitals, stairs & railings; patination; brass, cast iron, copper, bronze, aluminum & wrought iron/steel; restoration & reproduction work.
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Architectural Paneling, Inc.
212-371-9632; Fax: 212-759-0276
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New York, NY 10022

Manufacturer & custom fabricator of traditional French & English hand-carved paneling, mantels & moldings: casework & cabinetry, wainscoting, carved panels, interior doors, stairs & railings; walnut, mahogany, cherry, oak & poplar.
Write in No. 6490

Architectural Windows & Entries, Inc.
800-747-6840; No fax
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Saint Petersburg, FL 33712

Designer & manufacturer of windows, doors, patios & entry systems: solid timber; residential & commercial; historic restoration; designed & made to order.
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Custom fabricator of solid-hardwood doors & windows: door thicknesses from 1⅜ to 3 in.; reproduction of historical weight-&-chain windows & landmark doors.
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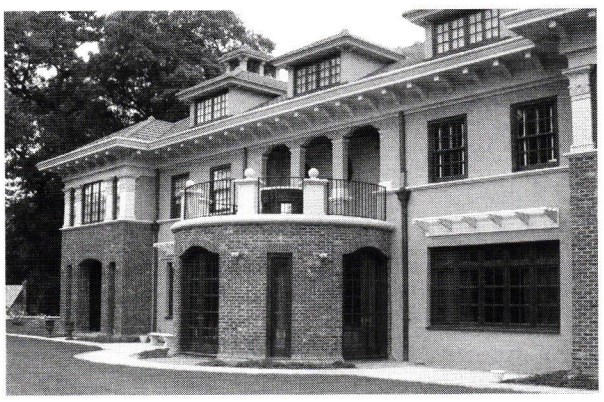

The windows and doors on this residence were custom fabricated in solid hardwood by Artistic Doors & Windows.

Asselin SA
217-541-3626; Fax: 217-236-5359
www.asselinusa.com
Portland, ME 04101

Supplier of traditional French windows & doors: solid French oak & African moabi; classic cremone & espagnolette hardware; true-divided lites; single or insulated glazing; custom sizes; French firm.
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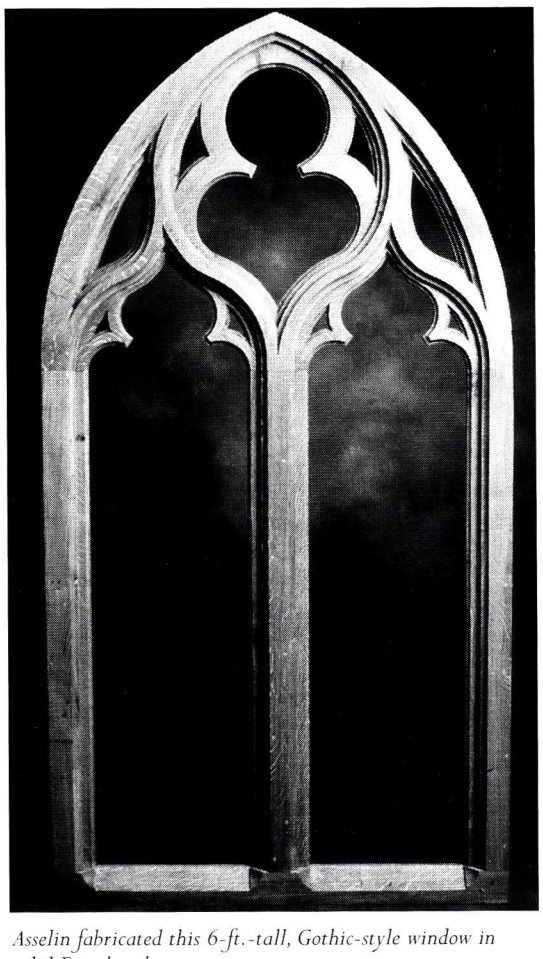
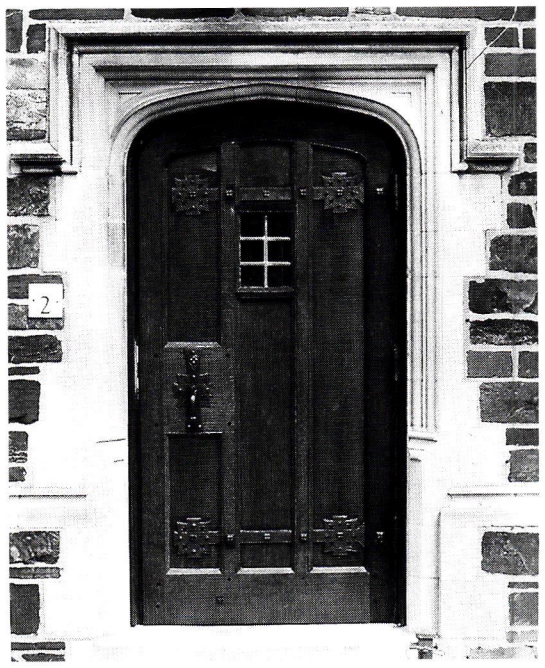


Asselin fabricated this 6-ft.-tall, Gothic-style window in solid French oak.



Ball & Ball fabricated the custom hardware for this historical wood door.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball-us.com
Exton, PA 19341

Manufacturer of hardware: cabinet hinges, knobs & handles, sash & casement hardware, window locks, sash lifts, shutter hardware, transom operators, andirons, escutcheons, door knockers, lever handles, locksets, push plates, door bells & door stops; brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930

Baltica
508-763-9224; Fax: 508-763-4305
www.baltica.com
Mattapoisett, MA 02739

Manufacturer of hand-crafted European architectural fittings: custom door hardware, cremones, hinge finials, switchplates & window & cabinet hardware; patented designs; Gothic, Baroque & Moderne styles; drapery hardware, knobs, hinges, door knockers, door bells, push plates, lever handles & pocket-door hardware.
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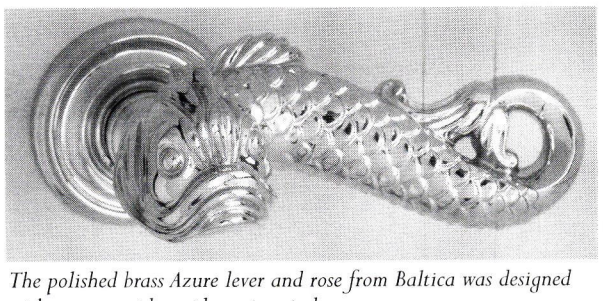

The polished brass Azure lever and rose from Baltica was designed with an oceanside residence in mind.

Beech River Mill
603-539-2636; Fax: 603-539-1384
www.beechrivermill.com
Center Ossipee, NH 03814

Supplier of louvered doors & exterior wood shutters & hardware: duplication & authentic reproduction in any size & period; consultation, design, site visit & installation services; custom work.
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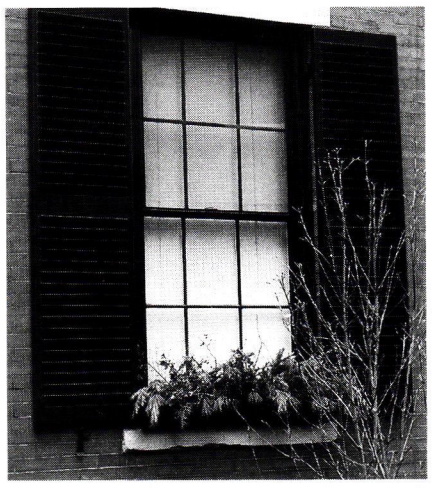

Manufactured by Beech River Mill, these 1¾-in. shutters feature 2¾-in.-wide fixed slats.

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Manufacturer of solid-wood windows & doors: custom-built windows; all styles; hardware.
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www.bergersonwindow.com
Hammond, OR 97121

Manufacturer of custom & historical windows & doors since 1977: long-lasting western red cedar; complete custom units or sash only; crisp milling detail; shop drawings included; wood window restoration & replication services; round top, oval, round, casement & custom shapes.
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336-851-5208; Fax: 888-511-5209
www.bolectiondoor.com
Greensboro, NC 27420

Custom fabricator of solid, one-piece doors: paneled, carved, louvered, French & pocket; MDF & poplar; any design or size.
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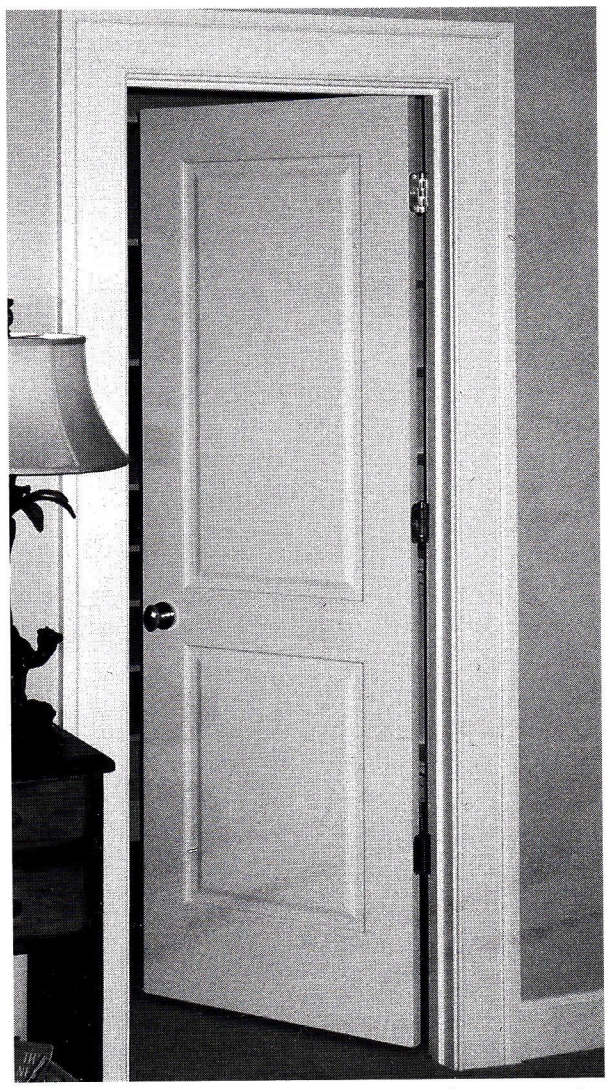

A variety of solid, one-piece interior doors made of MDF are available from Bolection Door.

Chestnut Woodworking & Antique Flooring

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www.chestnutwoodworking.com
West Cornwall, CT 06796

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415-822-3030; Fax: 415-822-3004
www.cirecast.com
San Francisco, CA 94124

Manufacturer of museum-quality reproduction door & window hardware, historical lighting & decorative metalwork from American manufacturers of the 19th & 20th centuries: large-scale custom work; knobs/escutcheons, locksets, hinges, door knockers, door bells, push plates, kick plates, lever handles, cremone bolts, pocket-door hardware, window locks & lifts & wall-mounted exterior lighting; brass, bronze, steel, nickel & ductile & cast iron.
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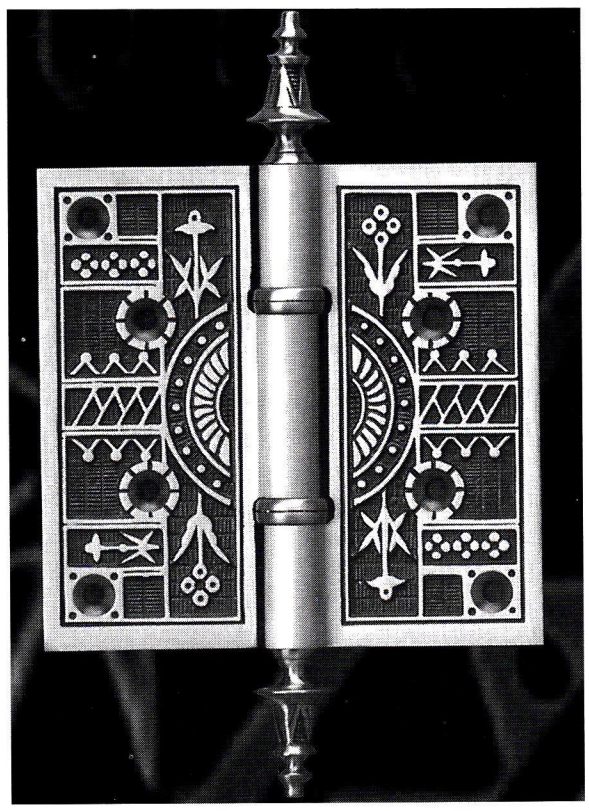

This Victorian-style hinge from Cirecast was modeled after a ca. 1875 model patented by the Sargent Lock Company.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; storm doors; steel & wood security doors; wood window & door screens; any color stain or paint; pine, Douglas fir, red oak, mahogany, cedar & redwood; benches & Adirondack furniture; restoration services.
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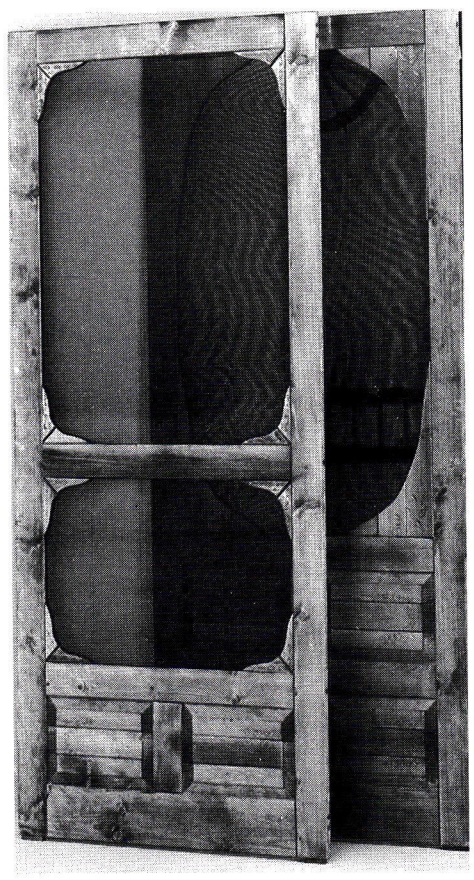

Coppa Woodworking manufactures a number of styles of wood screen doors that can be delivered painted or stained.

Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Manufacturer & custom fabricator of copper hardware: knobs & escutcheons, locksets, hinges, door knockers & bells, push & kick plates, lever handles & drapery & pocket-door hardware; Arts & Crafts style.
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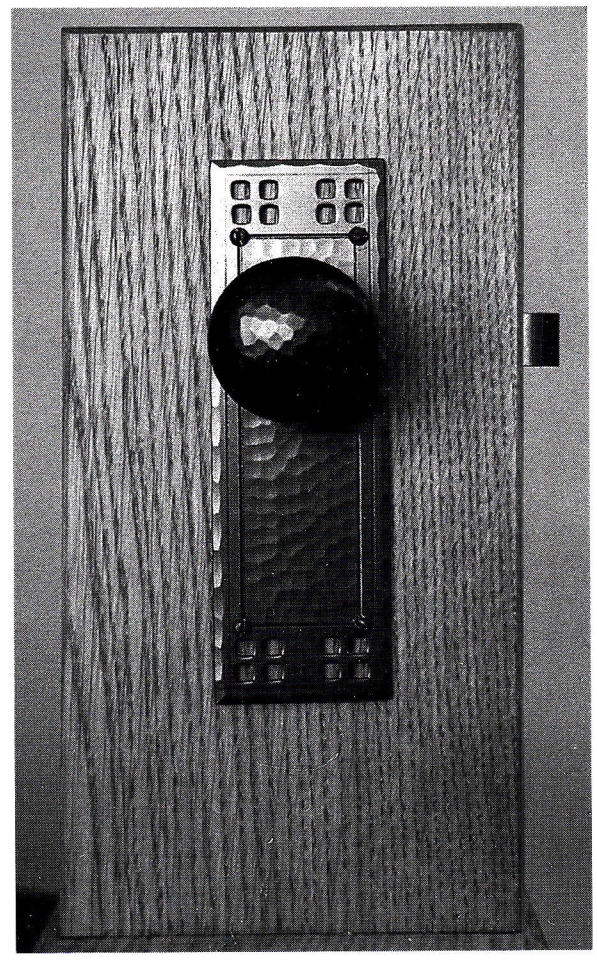

This Arts and Crafts-style set from Craftsmen Hardware has a matching knob and escutcheon.

Crown City Hardware Co.

626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

Supplier of residential hardware: glass knobs, bin pulls & door & window hardware; mailboxes; Victorian & Arts & Crafts styles; wrought iron/steel & brass.
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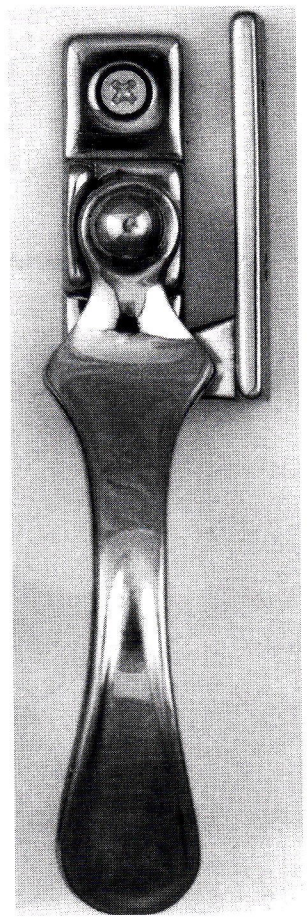

This casement fastener from Crown City Hardware has a special non-mortise-type strike.

Cumberland Woodcraft Co.

800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of millwork & ornament: balustrades, railings, corbels, carvings, molding, appliqués, brackets, gable treatments, casings, paneled & screen doors, porch trim & gazebos; mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; Victorian trim; licensee of the Victorian Society in America for wood trim.
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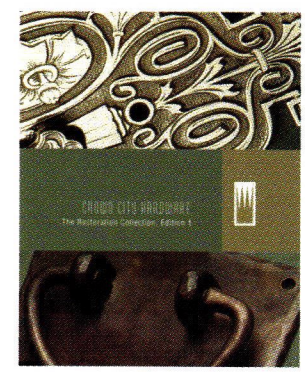

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www.customlightstyles.com
Santa Rosa, CA 95409

Designer & fabricator of interior, exterior & landscape lighting: lanterns, sconces, pendants, ceiling fixtures & chandeliers; hand-forged iron, brass & copper; more than 90 painted & 16 metal finishes; Turn of the Century, Spanish/Mediterranean, Arts & Crafts & Colonial styles; restoration, refitting, historical reproductions & custom designs; English, French, Italian, Colonial & contemporary door hardware.
Call for more information

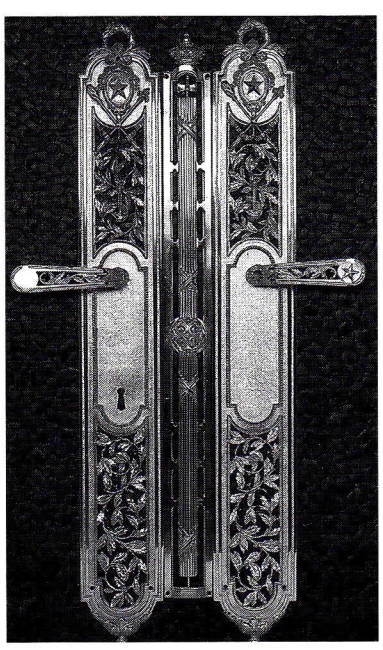
Drums Sash & Door Co., Inc.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

Custom fabricator of replacement sash: entryways & doors, windows, moldings, raised-panel shutters & storm & screen doors; all sizes & layouts; large choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar.
Write in No. 1139

Wood doors and entryways are the specialty of Drums Sash & Door.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; preservation & restoration services; consultation services for architects & builders.
Write in No. 2260



This elaborate French door hardware from E. R. Butler is one of many historical styles available from the company.

This curved double-door entryway, model #J-231 from Enjo, can be ordered with various glass options.

Enjo Architectural Millwork
800-437-3656; Fax: 718-442-7041
www.enjo.com
Staten Island, NY 10302

Manufacturer of custom-designed all-wood windows & doors: any size or shape; true-divided lites; unusual muntin patterns; choice of weatherstripping.
Write in No. 717

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
2303 Kennedy St. NE
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine cellar doors; most wood species.
Write in No. 298

Fenestra America, LLC.
800-397-6060; Fax: 718-209-8273
www.fenestra-america.com
Brooklyn, NY 11234

Manufacturer of custom all-wood & clad-wood windows: European casement, round top, oval & round; neoprene weatherstripping.
Write in No. 1212

Fine Woodworks, Inc
718-422-0205; Fax: 718-422-0207
www.finewoodworksinc.com
Brooklyn, NY 11215

Custom fabricator of solid-wood doors, windows & cabinets: carriage house & barn doors; deep-pocket & mortise-&-tenon construction; traditional & Arts & Crafts reproductions; exposed joinery & pegs; hand crafted.
Write in No. 807

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Supplier of hand-crafted metalwork: wrought-iron drapery hardware, lighting & furniture; hand forged & hand finished.
Write in No. 2520

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.
Write in No. 1910

Grabill Windows & Doors fabricates custom doors in pine, cherry, mahogany, teak, oak, Douglas fir and cypress.

Great Northwest Doors
800-895-3667; Fax: 425-576-0565
www.greatnwdoors.com
Kirkland, WA 98033

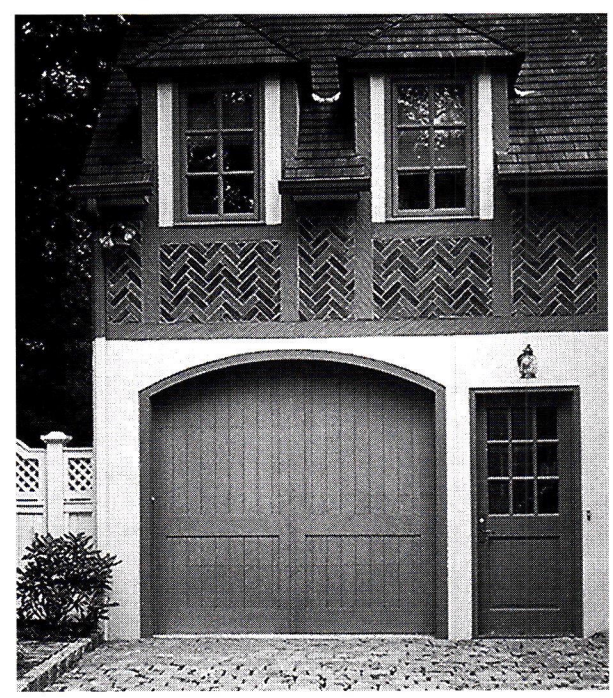
Manufacturer of architectural wood doors: French, round top & arched; Douglas fir, oak, pine, mahogany, cedar & all exotic species; Craftsman & contemporary styles; art glass, wine rooms, French doors, wood screen & storm doors; door hardware.

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

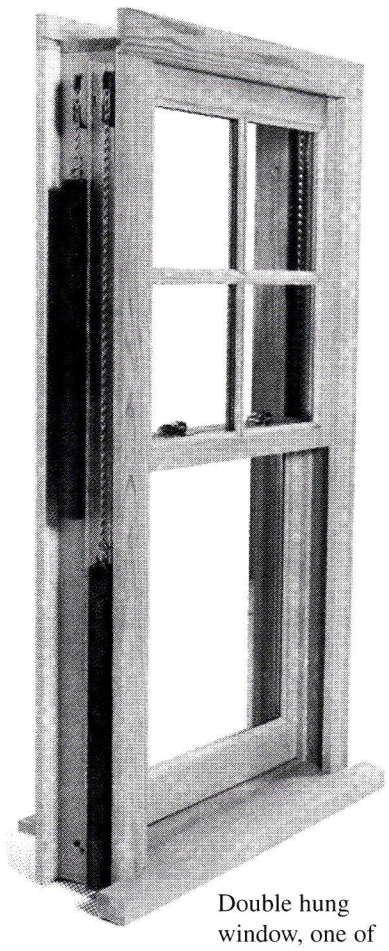
Manufacturer of handmade period lighting & hardware: wall sconces, lamps, lanterns & valance lighting; Louis XIV, Art Deco & other styles; bathroom fittings & accessories; furniture & builders hardware; tables & objets d'art; since 1857; brochure $25.
Write in No. 343

Hahn's Woodworking Company, Inc.
908-793-1415; Fax: 908-793-1420
www.hahnswoodworking.com
Branchburg, NJ 08876

Manufacturer of wood cariiage-house doors, traditional swing-out & sliding barn doors: clear mahogany, Spanish cedar & other species; cabinet-grade joinery & true-divided-lite windows; restoration, insulated & custom glass; custom wood entry doors with traditional mortise-&-tenon joinery; match or complement the custom garage doors; since 1984.
Write in No. 6640



Hahn's Woodworking fabricated this garage door in western red cedar.



Double hung window, one of many custom designs by **BERGERSON**

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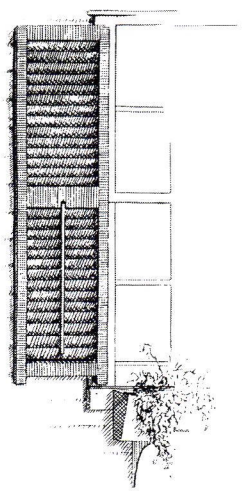

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www.kolbe-kolbe.com
Wausau, WI 54401

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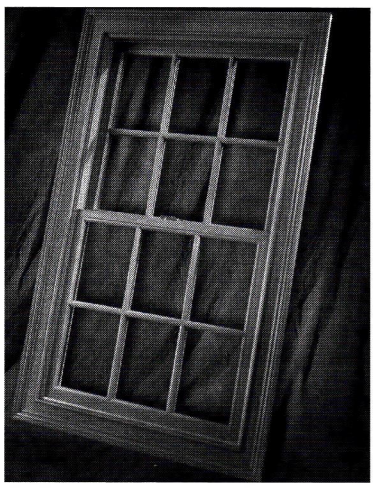

This double-hung window from Kolbe & Kolbe provides the look of an historical wood window with its hidden jamb liner and a multi-functional sash lock.

Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & importer of door, window & shutter hardware: knobs, escutcheons, locksets, hinges, door knockers, door bells, push plates, kick plates, lever handles, cremone bolts & pocket-door hardware; brass, bronze, wrought iron, rust & pewter; 17th-century, Art Deco & other styles.
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Maguire Iron manufactured this hand-forged lever handle.

Mitchell, D.C.

302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.
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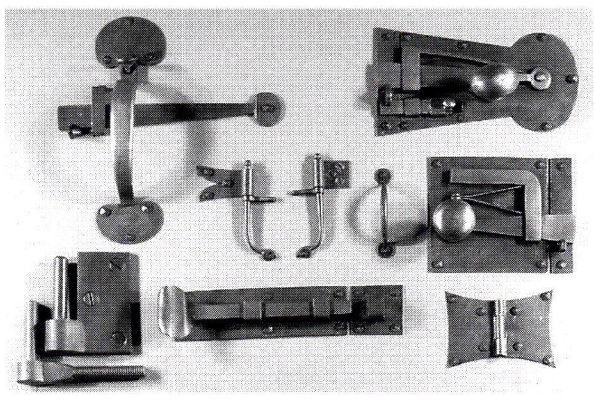

Period door hardware is fabricated by D.C. Mitchell in hand-forged iron and hand-cast bronze.

Nanz Custom Hardware offers a wide selection of door hardware in dozens of custom plated and patinated finishes, including burnished nickel.

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Designer & manufacturer of period residential door & window hardware: Gothic to modern; specialized finishes; will work directly with architects, designers & builders; consultation, specification & restoration services.
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Notting Hill Decorative Hardware

262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting; Arts & Crafts, Art Nouveau, Victorian & other styles.

Old Smithy Shop

603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

Manufacturer of hand-forged, hand-crafted Early American hardware: for cabinets, gates, doors, windows, barns & shutters; latches, pulls, butterfly & H & HL hinges, cockshead & pintle strap hinges & door knockers; window locks & pins & curtain holdbacks & rods; fireplace accessories; historic consultations.
Write in No. 285

Old Smithy Shop fabricated this Early-American hand-forged hinge and matching latch.

Passaic Millwork

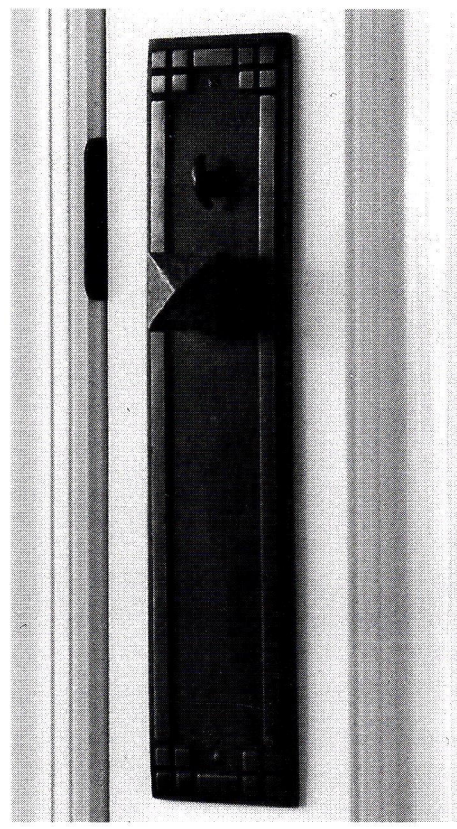
973-772-9013; Fax: 973-458-0431
www.resourcenet.com/pami.htm
Passaic, NJ 07055

Manufacturer of circular, elliptic, spiral, curved & straight stairs: rails & parts; columns, moldings, radius work, turnings & fluting to 12 ft.; clear & finger-joint pine moldings; poplar & oak; distributor of Marvin windows.
Write in No. 3340

Patten Design

714-894-0131; Fax: 714-894-0031
15561 Product Ln., #D-5
Huntington Beach, CA 92649

Manufacturer of custom door & window hardware: knobs, levers, locksets, pulls, hinges, cremones & escutcheons; all styles; non-ferrous metals & stainless steel; large & small runs.
Write in No. 1520



Patten Design manufactured this custom Arts and Crafts door hardware.

Perkowitz Window Fashions

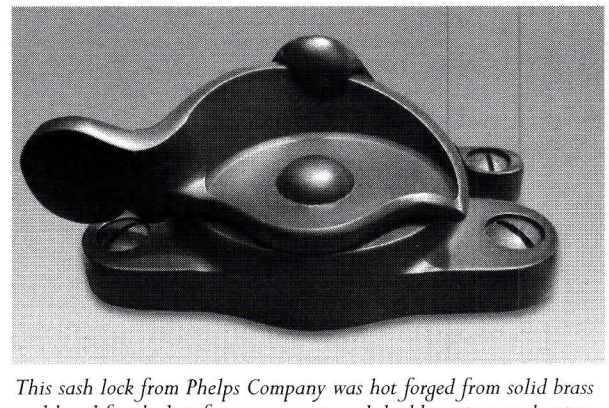
847-251-7700; Fax: 847-853-1232
www.perkowitzwindowfashion.com
Wilmette, IL 60091

Distributor of interior movable-slat shutters & shutter hardware: horizontal & vertical styles; stock louver size is 1¼ in.; custom louvers range from 1¼ in. to 3½ in.; unfinished, stained or painted; interior window treatments; restoration services.

Phelps Company

802-257-4314; Fax: 802-258-2270
60 Elm St.
Brattleboro, VT 05301

Manufacturer & designer of traditional hot-forged solid-brass window hardware: sash pulleys & chains, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; same-day shipping for most items.
Write in No. 6001



This sash lock from Phelps Company was hot forged from solid brass and hand finished; it features an internal double spring mechanism made of stainless steel.

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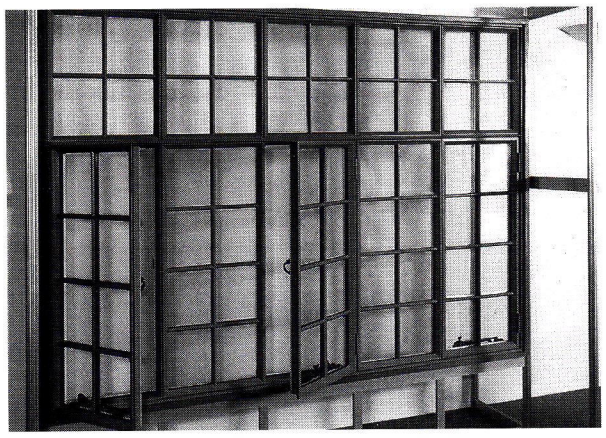

Tempest Architectural Products manufactured these fiberglass casement windows.

Tempest Architectural Products

800-736-5766; Fax: 718-402-5683
www.panoramawindows.com
Bronx, NY 10454

Manufacturer of Historic Series landmark-endorsed fiberglass casement windows: greater thermal & acoustic efficiency than steel; aluminum double-hung windows; landmark muntin grids.
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Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, gingerbread, brackets & corbels, porch posts, spandrels, running trim, gable ornament & crestings, fancy-cut shingles, newel posts, rails, balustrades & balusters; reproduction casings, corner & plinth blocks & moldings; custom mantels; column bases & caps, island & table legs, post finials & other turnings; western red cedar, redwood & more.
Write in No. 7120

Timberlane Woodcrafters, Inc.

800-250-2221; Fax: 215-616-0753
www.timberlane.com
North Wales, PA 19454

Manufacturer of hand-crafted & exterior & interior wood shutters: custom sizes in more than 25 historically accurate standard styles; solid kiln-dried western red cedar; traditional mortise-&-tenon joinery & hardwood peg assembly; complementary capping; reproduction shutter hardware including custom hand-forged tie-backs, hinges, bolts, locks & rings; full catalog online.
Write in No. 1056

Timberlane Woodcrafters supplied the louvered shutters on the second floor of this residence as well as the paneled shutters on the first floor.

Van Dyke Supply Co.

800-558-1234; Fax: 605-796-8888
www.vandykes.com
Woonsocket, SD 57385

Supplier of lighting: lamp repair; brass hardware for renovation; furniture, lumber, veneer, wood carvings & moldings; all wholesale prices; catalog $1.
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Victoriana East

856-546-1882; Fax: 856-546-1883
www.victorianaeast.com
Audubon, NJ 08106

Manufacturer of screen & storm doors & screen/ storm combinations: pine, oak, mahogany & cypress frames; aluminum & fiberglass screens; related hardware & porch parts; period garage doors in wood; wood benches & custom lattice; custom wood post-mounted mailboxes, mail slots, novelty mailboxes & posts; railings/balustrades & gate hardware.
Write in No. 1101

Vixen Hill

800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of blind-pocketed & teak-pegged shutters: custom sizes in more than 40 styles; louvered & paneled; shutter hardware & modular porch system with many architectural inserts.
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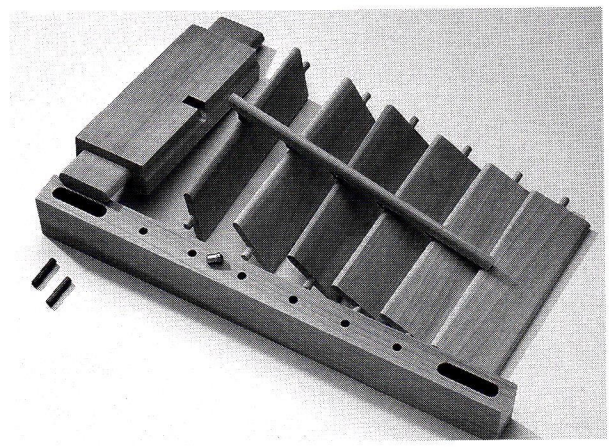

This piece of a wooden louvered shutter from Vixen Hill demonstrates the detailed work that goes into making these period pieces.

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

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Wood Window Workshop

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839 Broad St.
Utica, NY 13501

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Write in No. 9640

This traditional out-swing casement window assembly was custom fabricated by Wood Window Workshop with leaded-glass lites.

Wooden Screen Door Co.

207-832-0519; Fax: 207-832-6522
www.woodenscreendoor.com
Waldoboro, ME 04572

Manufacturer of solid-mahogany screen & storm doors with mortise-&-tenon joinery: Classical, Victorian, traditional & whimsical designs; built to order; door hardware.

Woodstar Products, Inc.

800-648-3415; Fax: 262-728-1813
www.wdstar.com
Delavan, WI 53115

Manufacturer of horse-stall components since 1977: latches, hinges & rollers; wood & metal doors, wood windows & door & window hardware.

Woodstone Co.

802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158

Manufacturer of custom wood windows & doors: coped mortise-&-tenon joinery; all shapes, sizes & configurations; wide array of wood species; screen doors & storm windows; historical & landmark specifications.
Write in No. 8430

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— The Editors

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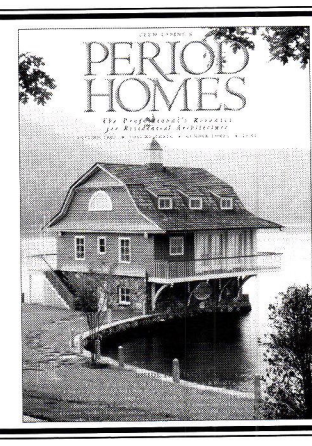

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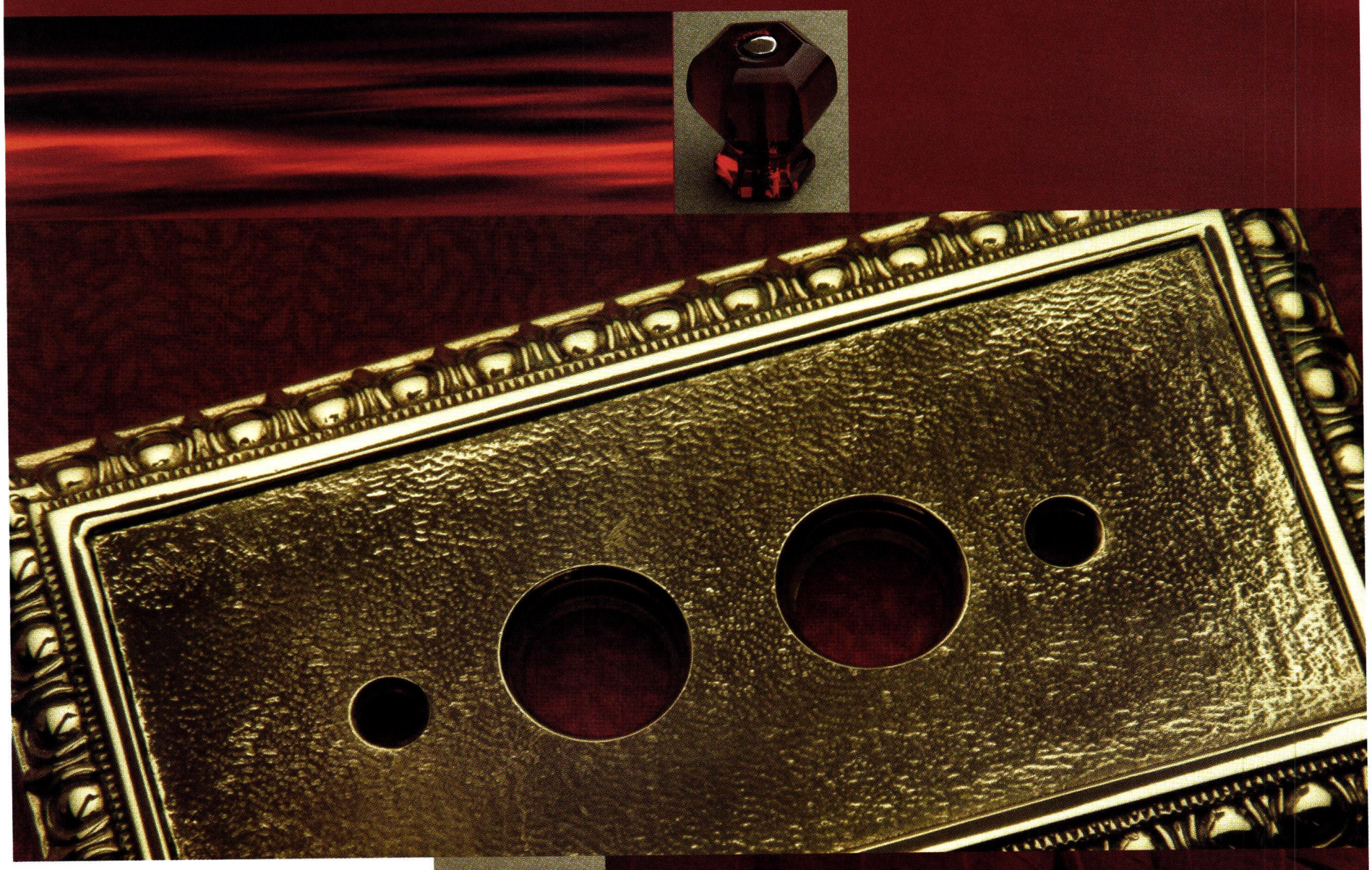

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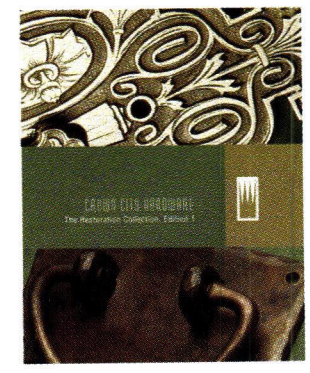

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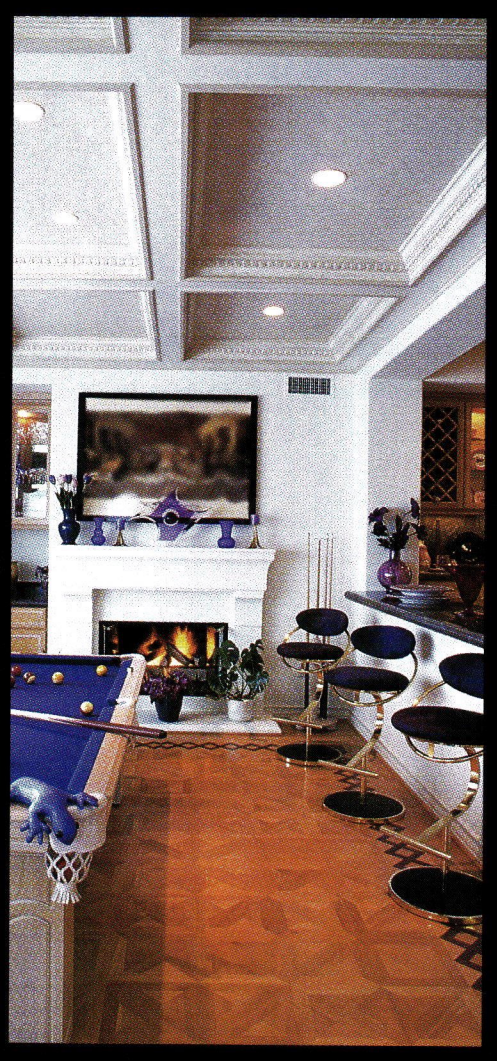
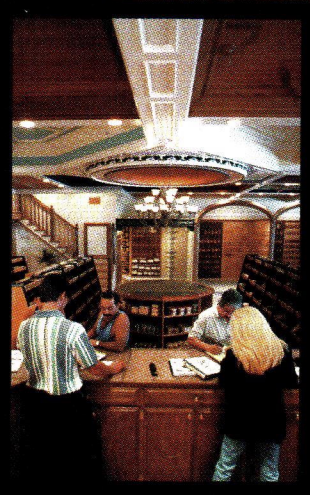

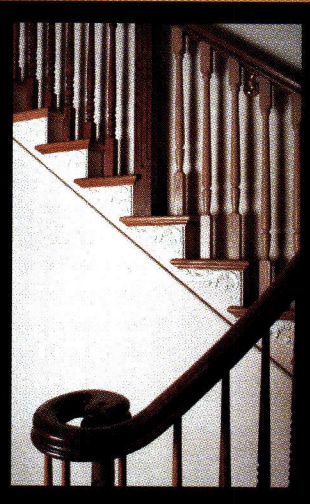

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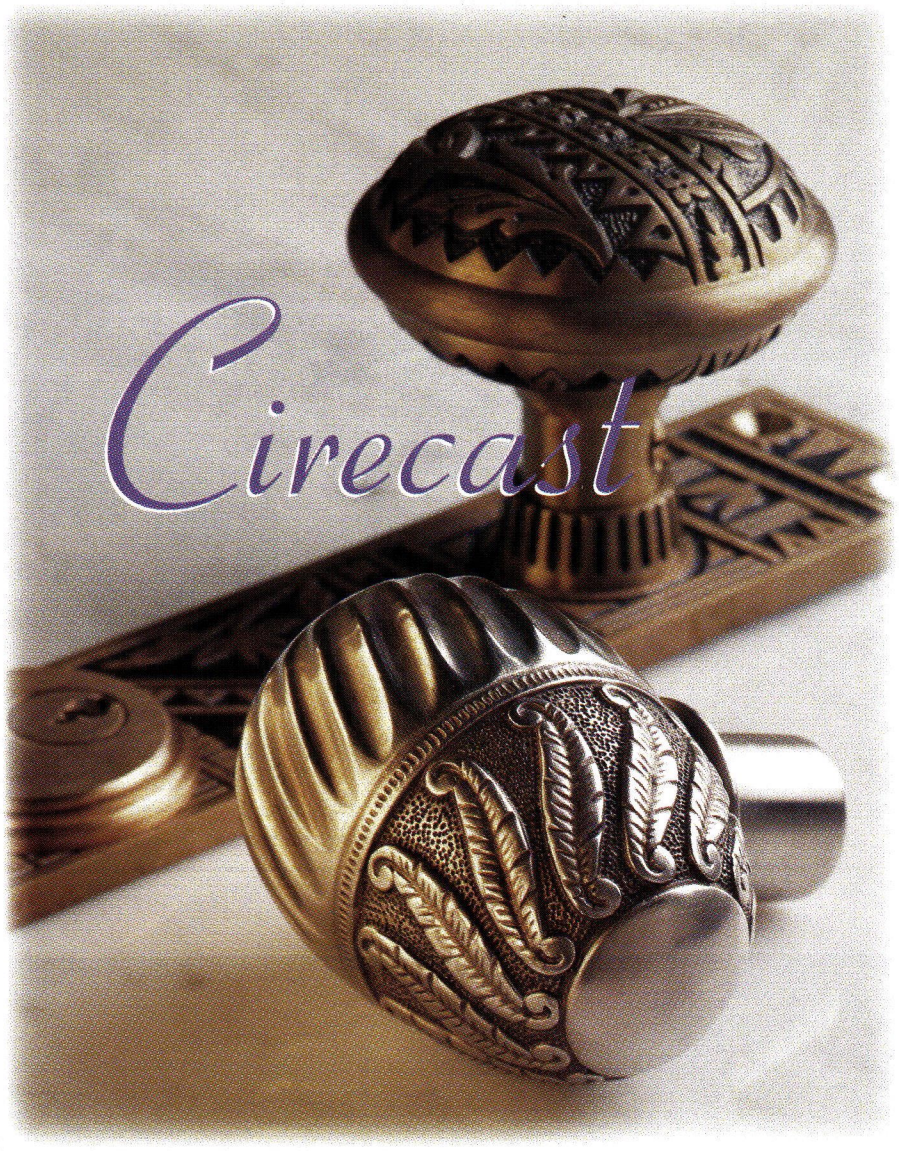

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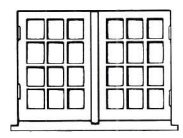

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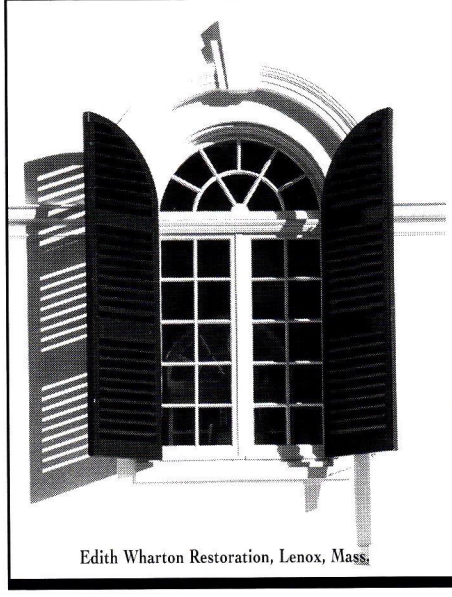

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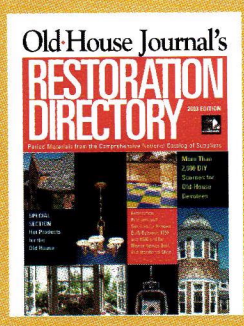

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Write in No. 9820

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970-532-5404; Fax: 970-532-5405
www.coloradowaterjet.com
Berthoud, CO 80513

Manufacturer for ornamental-metal fabricators: abrasive water-jet-cutting services; ornamental gates, panels for gates, fencing, railings & balustrades, stairs, lighting, hardware, sculpture, signage, plaques, registers & grilles; iron, steel, stainless steel, aluminum, bronze, wrought iron/fabricated metal, brass & copper; custom components.

Colorado Waterjet Co. creates custom panels for gates, railings and fences.

Richel, Inc.
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www.richel.com
Kent, OH 44240

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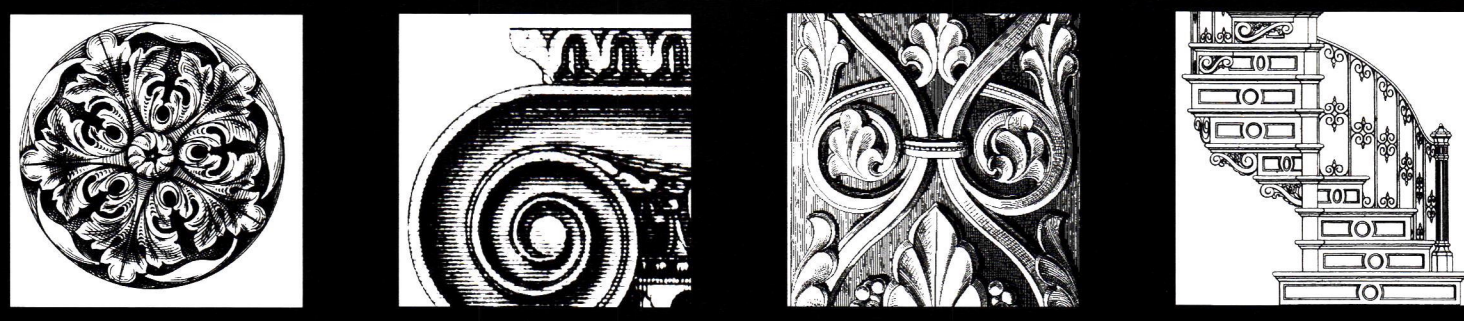

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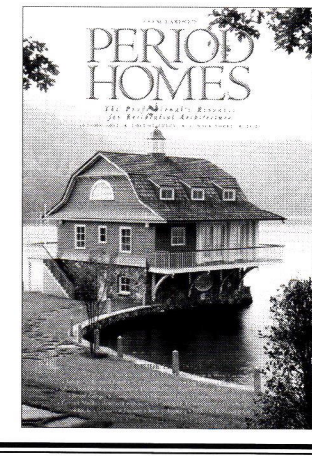

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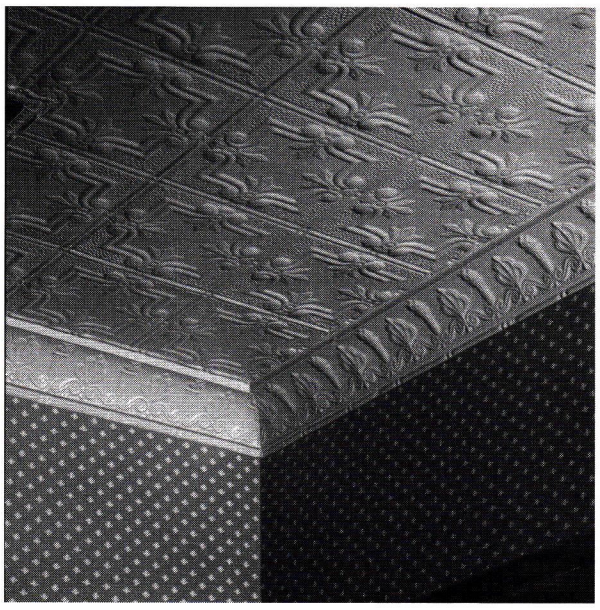

This pressed-metal ceiling from AA-Abbingdon can be used with any standard exposed 15/16-in. t-bar suspension system.

AA-Abbingdon Affiliates, Inc.

718-258-8333; Fax: 718-338-2739
www.abbingdon.com
Brooklyn, NY 11234

Manufacturer for 3 generations of 38 original Victorian & Art Deco designs of tin panels for ceilings & walls: 2x2-ft. lay-in & 2x4- or 2x8-ft. nail-up; steel, pre-painted white, brass, copper & chrome; stainless steel & solid copper for kitchen backsplashes; 15 cornice styles; pre-cut miters.
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Adelphi Paper Hangings LLC

540-253-5367; Fax: 540-253-5388
www.adelphipaperhangings.com
The Plains, VA 20198

Manufacturer of handmade, woodblock-printed wallpapers: document reproductions from the collections of Colonial Williamsburg, SPNEA & Old Sturbridge Village; custom reproductions using original methods & materials; styles from 1750 to 1860.
Write in No. 490

Adelphi Paper Hangings' 3½-in. Greek Key block-printed border is a custom reproduction of an 1825 design from France.

All American Wood Register Co.

815-728-8888; Fax: 815-728-9663
www.allamericanwood.com
Wonder Lake, IL 60097

Manufacturer of solid-wood one-piece registers, grilles & baseboards: standard & custom sizes; cast brass, wood & copper; stair treads, risers & moldings.
Write in No. 12

American Design Craft Inc.

973-478-3522; Fax: 973-478-4443
www.americandesigncraft.com
Clifton, NJ 07011

Manufacturer of millwork: moldings, medallions, corbels, niches & ornament; pedestals, statues, busts, appliqués & plaques; classic to contemporary styles; high-tech polymers, plaster & wood.
Write in No. 1213

Architectural Elements

978-263-2482; Fax: 978-263-8504
www.architectural-elements.com
Boxborough, MA 01719

Supplier of interior decorative molding & exterior millwork: crown, cornice & flexible moldings; ceiling medallions; composite or fiberglass balustrade & railing system; fiberglass architectural columns; interior & exterior millwork; polymer, high-density polyurethane, PVC & wood.
Write in No. 1215

Aristone Concrete Designs

480-967-3035; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast-concrete, plaster & GFRC products: columns, balustrades, trim & moldings, mantels, wall caps, site furnishings & pavers; several colors & textured finishes; moldmaking & custom work; since 1964.
Write in No. 231

Balmer Architectural Mouldings

800-665-3454; Fax: 800-461-4445
www.balmer.com
Toronto, ON, Canada M2J 1S5

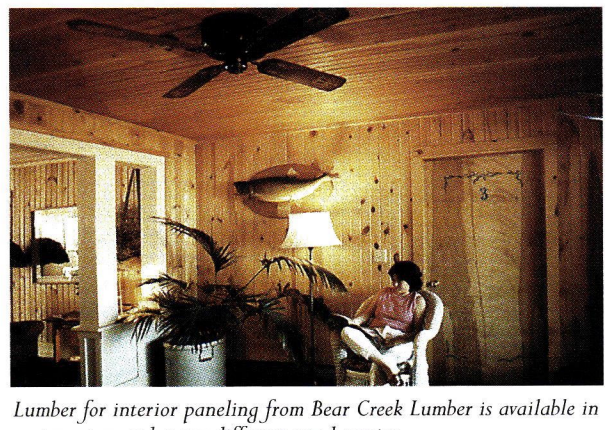
Manufacturer of moldings, cornices, domes, mantels, non-load-bearing columns & capitals: cast in gypsum & polyurethane-based materials; more than 12,000 patterns; custom pattern making; restoration services.
Write in No. 478

Balmer Architectural Mouldings manufactures molded ceiling ornament in non-toxic GFRG.

Bear Creek Lumber

800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Distributor & supplier of wood flooring, paneling, roofing, new & recycled timbers & decking: hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & lap & novelty siding; Douglas fir, western red cedar, Alaskan yellow cedar, pine, teak, ipe & hardwoods; kiln dried; clear & select grades; worldwide delivery.
Write in No. 521

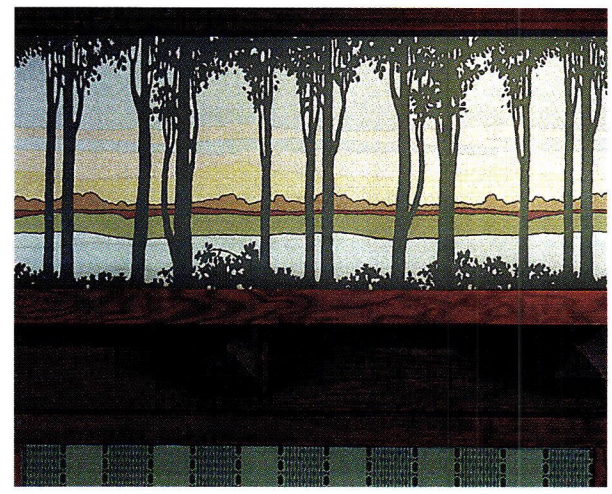


Lumber for interior paneling from Bear Creek Lumber is available in custom sizes and many different wood species.

Bradbury & Bradbury Art Wallpapers

707-746-1900; Fax: 707-745-9417
www.bradbury.com
Benicia, CA 94510

Manufacturer of hand-silk-screened wallpapers: Arts & Crafts, Victorian & Neoclassical styles; broad selection of borders, friezes & ceiling decorations; anaglypta; in-house design service; full mail-order catalog.
Call for more information



Bradbury & Bradbury offers many different wallpapers for custom combinations. For this wall, Birchwood Frieze in forest green was chosen to complement Springfield Stripe wallpaper.

Brandt, Sylvan

717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer & supplier of 18th- & 19th-century building materials salvaged from old houses & barns: antique & resawn flooring; roof rafters, floor joists & antique glass; wide, random-width plank flooring with added tongue & groove; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.
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Petersburg, ON, Canada N0B 2H0

Manufacturer of stamped-metal ceilings: tin, copper, brass & pewter; 2x2-ft. panels for easy installation; moldings, fillers & cornices, all with safety hems; medallions & rosettes; custom metalwork.
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309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: architectural antiques; porch poles, cupolas, fencing, old doors, windows, shutters, pressed-tin ceiling panels & more; antique heavy timbers, milled & barn lumber & wood flooring & paneling in pine & oak.
Write in No. 2744

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Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Supplier of pressed-tin panels for ceilings & walls: easy to install; sheets in 2x4-ft. sections; cornices in 4 ft. lengths; Victorian, Art Deco & other styles; designs come in 6-, 12- or 24-in. repeat patterns; shipped anywhere.
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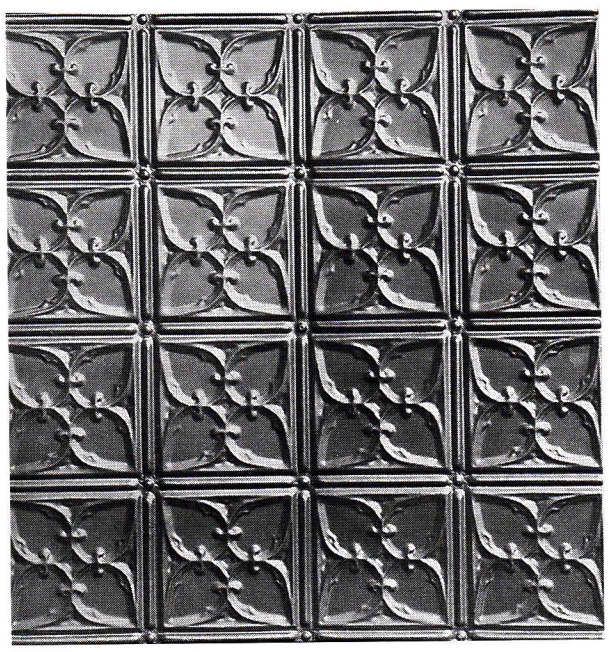

Pressed-tin ceiling panels are available from Chelsea Decorative Metals in Victorian, Art Deco and Turn of the Century styles.

Chestnut Woodworking & Antique Flooring
860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Manufacturer & custom fabricator of flooring: antique chestnut, oak, pine & heart pine; wide board, strip & random width; custom doors & furniture in antique oak & chestnut.
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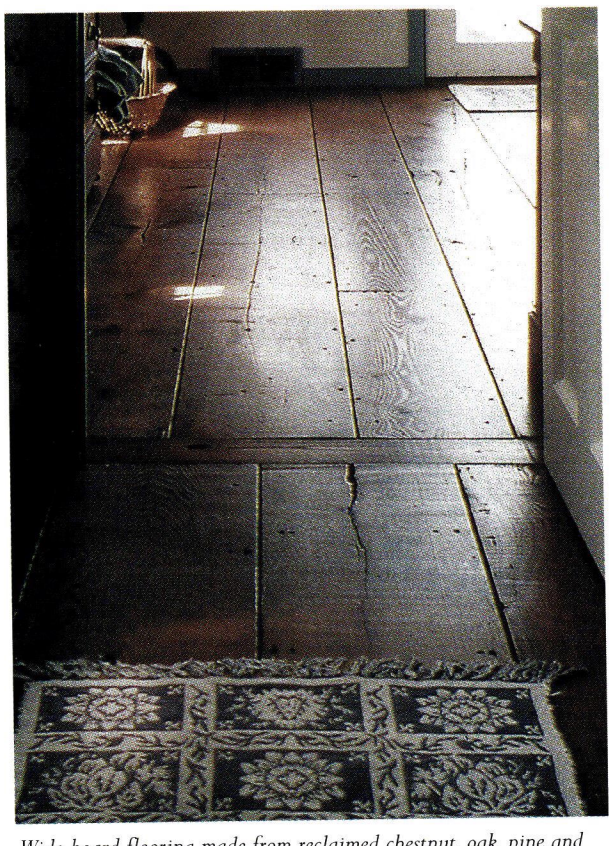

Wide-board flooring made from reclaimed chestnut, oak, pine and hemlock is available from Chestnut Woodworking.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.
Write in No. 7480

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: from 6 to 26 in. wide; antique heart pine & chestnut; eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
Write in No. 4320

Craftsman Lumber supplied the extra-wide pine flooring, horizontal wainscoting and vertical paneling that add character to this room.

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of millwork & ornament: balustrades, railings, corbels, carvings, molding, appliqués, brackets, gable treatments, casings, paneled & screen doors, porch trim & gazebos; mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; Victorian trim; licensee of the Victorian Society in America for wood trim.
Write in No. 1310

Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mt. Shasta, CA 96067

Manufacturer of custom tile & murals: Victorian, English & American Arts & Crafts styles; Anglo-Japanese, Wm. Morris/DeMorgan, Tropico, Malibu, Catalina, Neo-Grec, Gothic Revival, Art Nouveau & more; California Arts & Crafts wall mural fountains & Hispano-Moresque star fountains; 3x6-in. subway tile/trim & hand-crafted faience tile/trim; "Oriental rugs" in hand-painted tile; cut-tile geometric (encaustic) flooring; bathroom & wall tile, countertops & kitchen flooring; ceramic.
Write in No. 250

This Arts and Crafts mural by Designs in Tile is based on an unexecuted sketch by William DeMorgan.

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of hand-forged high-relief copper wall tile for sculptural surface ornament.
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Fischer & Jirouch
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

Manufacturer of hand-crafted architectural ornament: interior & exterior; casting & PC plaster; mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental wood & plaster/gypsum columns up to 34 in. in dia. & 42½ in. in length; pilasters & capital bases; custom work.
Write in No. 1960

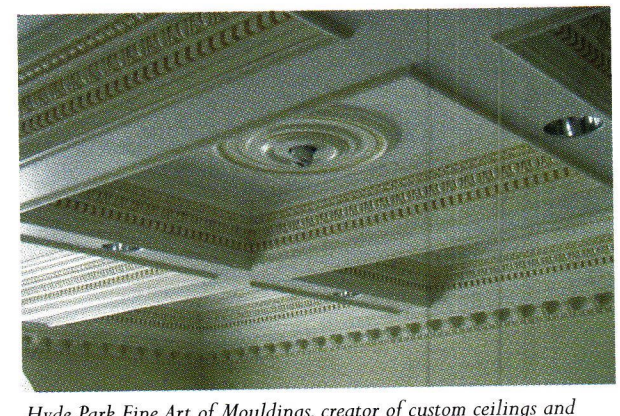
Every plaster ornament from Fischer & Jirouch is made specifically to the client's specifications, including this decorative ceiling centerpiece.

Gooseneck Designs
410-848-5663; Fax: 410-751-6313
www.gooseneckdesigns.com
Westminster, MD 21158

Manufacturer of site-specific architectural ceramics & custom tile: standard tile for interior & exterior applications; garden, wall, pool & geyser fountains, cascades & waterfalls; tile mosaics & kitchen & bath tile.
Write in No. 1297

Hyde Park Fine Art of Mouldings, Inc.
718-706-0504; Fax: 718-706-0507
www.hyde-park.com
Long Island City, NY 11101

Manufacturer of ornamental plaster & gypsum crown moldings, friezes, coffers & exterior molded ornament: cornice moldings, mantels, non-load-bearing columns, capitals, ceiling medallions, ornamental plaster ceilings, domes & brackets; stock & custom; fabricated using traditional European methods.
Write in No. 45



Hyde Park Fine Art of Mouldings, creator of custom ceilings and other plasterwork, fabricated this coffered ceiling.

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The new pin-less moisture meter from Lignomat ensures the correct moisture level in wood flooring.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

Custom fabricator, importer & distributor of hand-carved antique mantels, fireplaces & more: fountains, columns, balustrades, capitals, ornament, planters & urns, benches, garden statuary & sculpture; French limestone slabs & tile; antique terra cotta, natural-stone flooring & quarry tile; marble & carved stone.
Write in No. 5390

Longleaf Lumber
617-625-3659; Fax: 617-625-3615
www.longleaflumber.com
Somerville, MA 02143

Manufacturer & supplier of antique lumber: longleaf heart pine, chestnut, eastern antique white pine & other woods; flooring & custom milling; wide-plank & random-width boards; barn boards; wide-board, random-width & antique flooring; heart pine, chestnut, white pine & oak; stair parts & dimensional lumber.
Write in No. 272

This wood floor from Longleaf Lumber is made of rustic-grade tongue-and-groove heart pine.

M-Boss, Inc.
866-88M-BOSS; Fax: 216-641-7387
www.mbossinc.com
Cleveland, OH 44125

Manufacturer of tin ceilings: antique/classic reproduction, contemporary & custom-embossed metal panels; nail-up to wood substrates or lay-in to suspended ceiling grids.
Write in No. 340

Manor Style, Ltd.
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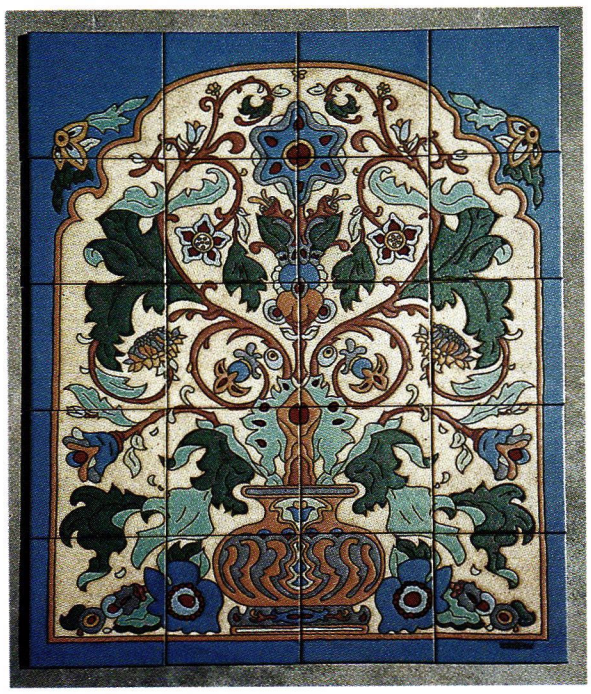
6741 Whitestone Rd.
Baltimore, MD 21207

Nationwide supplier of load-bearing columns, capitals & balustrade systems: cultured marble-resin (limestone finished), fiberglass composite & fabricated PVC; stock sizes to 48 in. in dia.; direct distributor of architectural PVC & preformed polymer elements; cornices, brackets & other exterior trim; Fypon, Focal Point, Spectis, Durastyl, Century, CDM & other brands.
Write in No. 703

Native Tile & Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Spanish Mission & Craftsman; custom designs & glazes.
Write in No. 570



This mural is composed of hand-painted decorative tile fabricated by Native Tile & Ceramics.

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Nationwide contractor & fabricator of sheetmetal & roofing: historical restoration projects; custom architectural sheetmetal fabrication & installation; slate, tile & other historical roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes & steeples; snowguards; copper, lead-coated copper, zinc, galvanized steel, stainless steel, aluminum, brass & terne-coated metals.
Write in No. 8300

Nocera Art Tile
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Custom fabricator of tile: wall, floor, fireplace, border, trim & decorative; embossed/relief, hand painted & glazed; most clay & glaze formulations; Victorian, Arts & Crafts & traditional; colors range from naturals to polychrome; murals on tile, canvas & other surfaces.

Nocera Art Tile employed glazes that give the effect of stone to create The Green Man clay tile.

North Prairie Tileworks
612-871-3421; Fax: 612-871-2923
www.handmadetile.com
Minneapolis, MN 55408

Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand painted & cut; custom color matching; reproduction of antique tile; wall, fireplace, pictorial mosaic, relief & geometric.
Write in No. 793

Ceramic tile from North Prairie Tileworks is hand cut and hand painted for custom mosaics.

Old World Mouldings, Inc.
631-563-8660; Fax: 631-563-8815
www.oldworldmouldings.com
Bohemia, NY 11716

Manufacturer of ornamentally embossed hardwood moldings: custom profile matching; more than 400 profiles in stock, several thousand total; priming for all profiles; arched moldings to match any profile; all wood species; full catalog available online & in print.
Write in No. 274

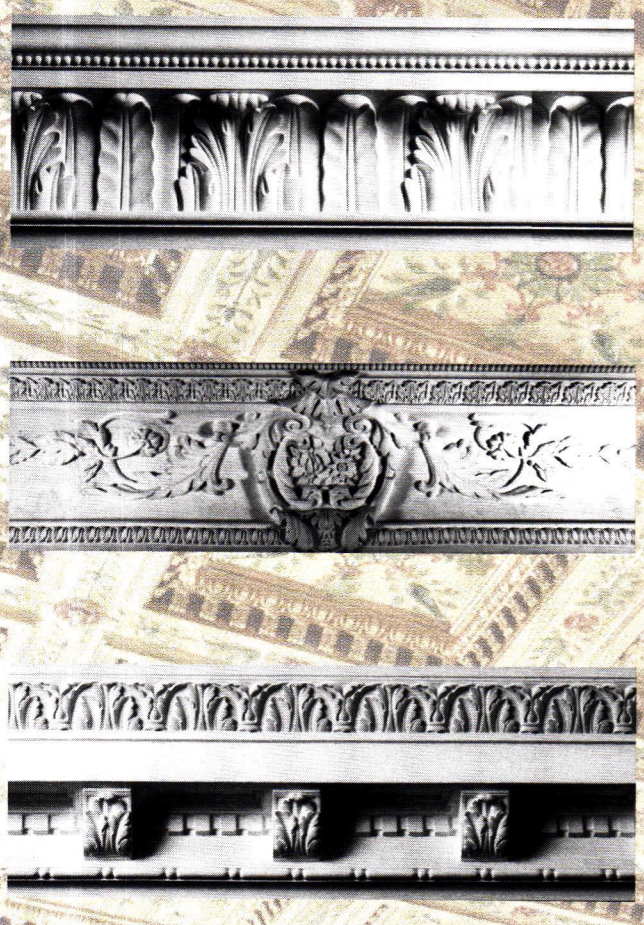
Pewabic Pottery
313-822-0954; Fax: 313-822-6266
www.pewabic.com
Detroit, MI 48214

Manufacturer of handmade architectural & decorative tile since 1903: floor, fountain & fireplace tile; custom designs & fabrication from historical molds; traditional Arts & Crafts-style glazes & extensive contemporary glaze palette; educational programs.
Write in No. 1127

Reliance Specialty Building Products
800-697-4705; Fax: 509-262-0250
www.reliancesbp.com
Spokane, WA 99228

Manufacturer of wood products: tongue-&-groove solid-wood flooring; 3- to 11-in.-wide planks; Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen & birch.
Write in No. 1211

HYDE PARK *Fine Art of Mouldings, Inc.*



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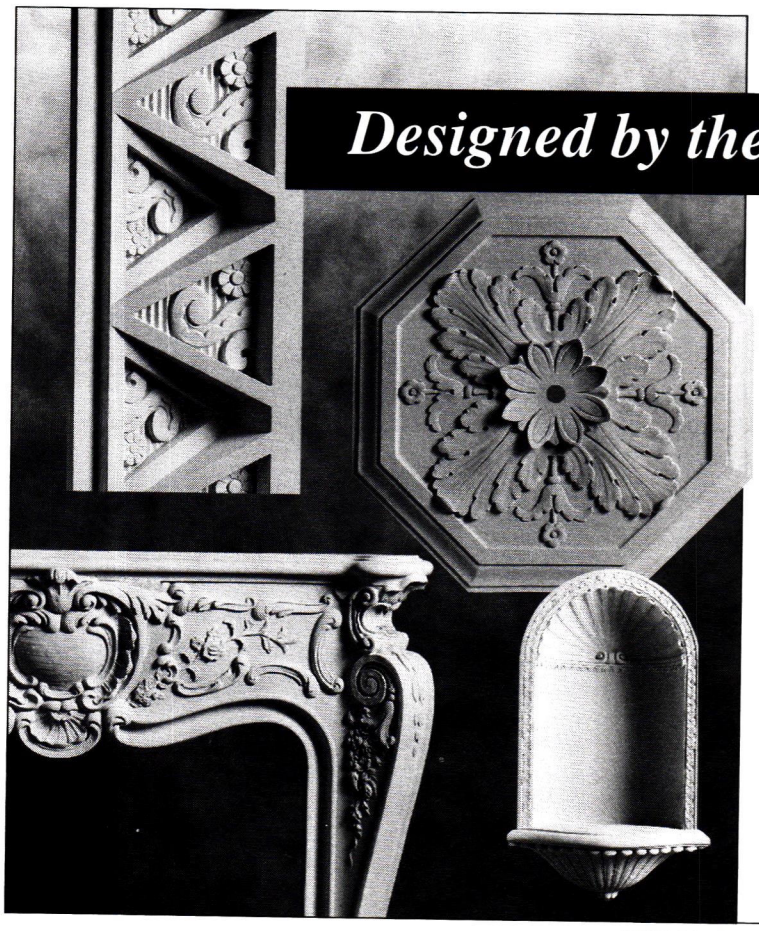

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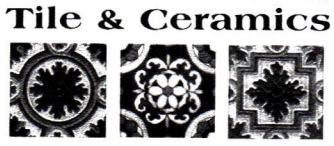

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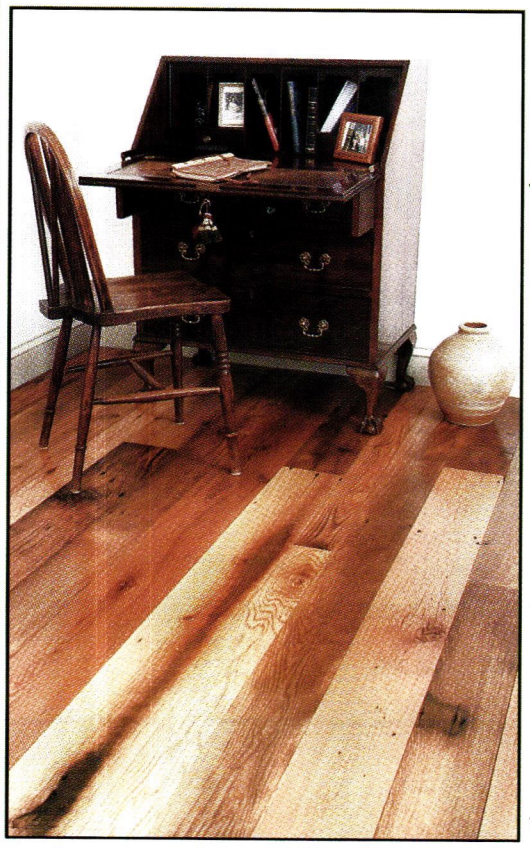

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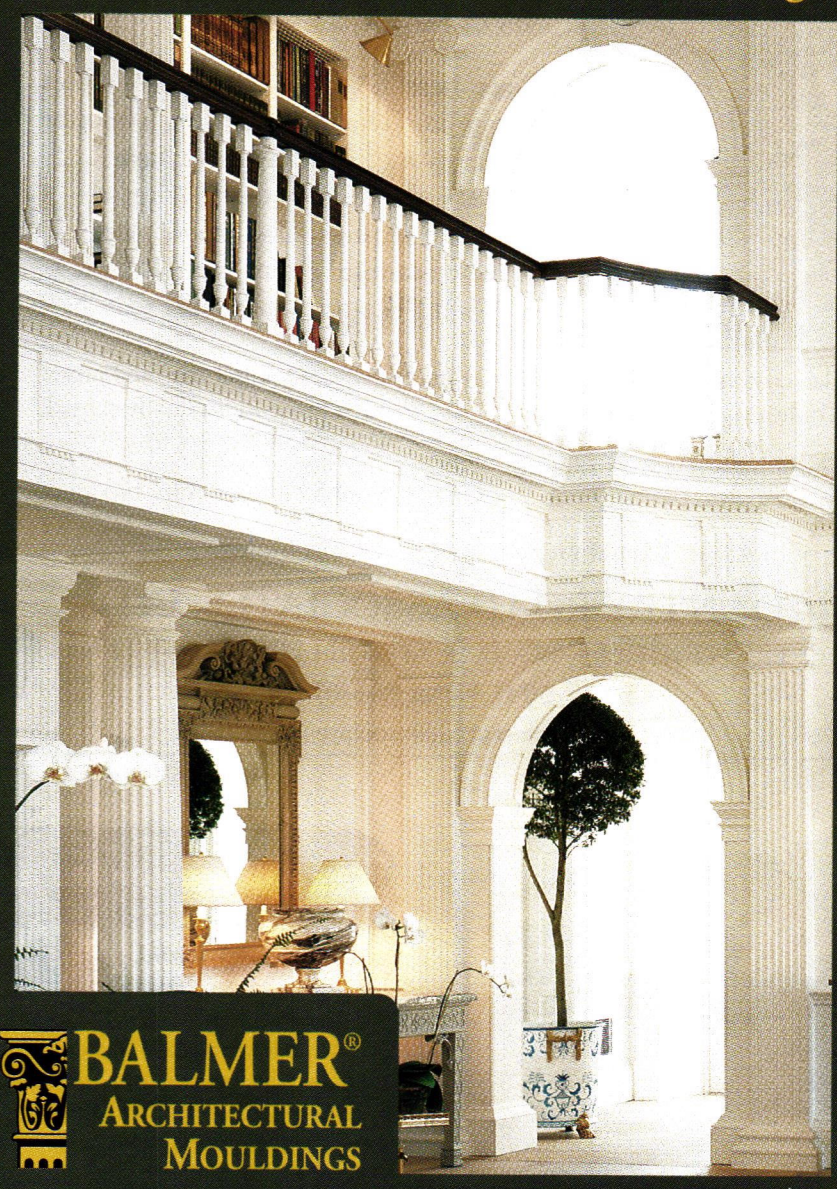

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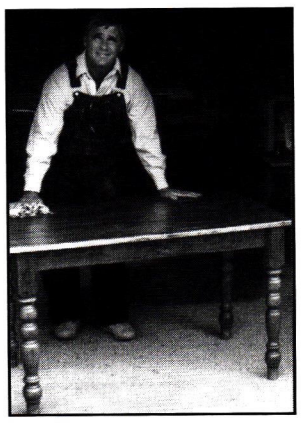

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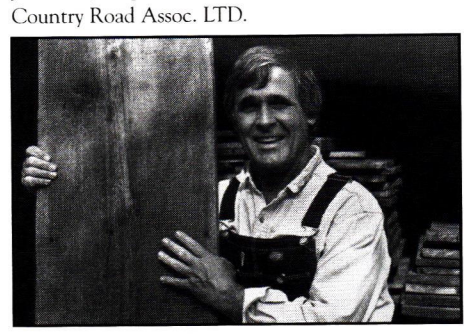

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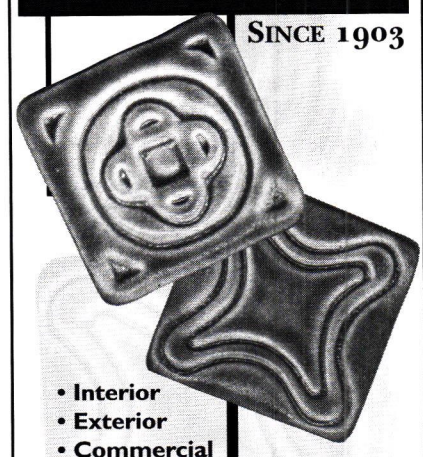

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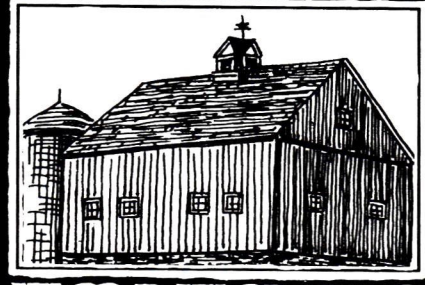

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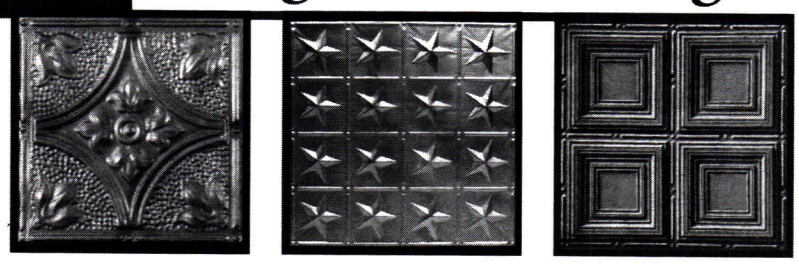

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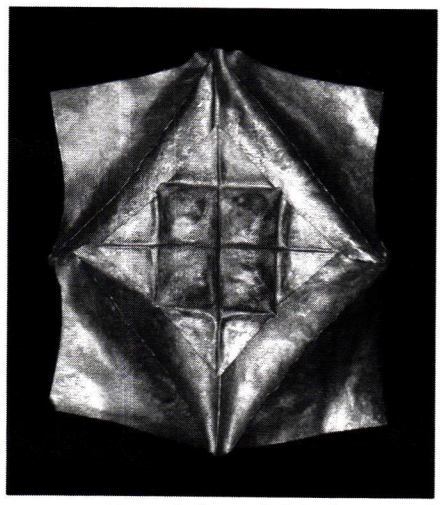

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Mahogany Mantel: A Tale of Craft and Engineering

A 25-ft., two-story-tall mantel in a private residence in Arkansas serves as the focal point of an ornate living room. *By Martha McDonald*

Northwest Arkansas is an up-and-coming area for large, upscale homes. One of these is a new 14,000-sq.ft. residence built by Faber Construction of Bentonville, AR. Completed in 1998, the four-year project relied on the skill of a number of local artisans. The living room's 25-ft.-tall mantel, for example, was carved and constructed by Crowther and Speed Architectural Woodworking of Tulsa, OK, which also crafted the rest of the interior woodwork for the home.

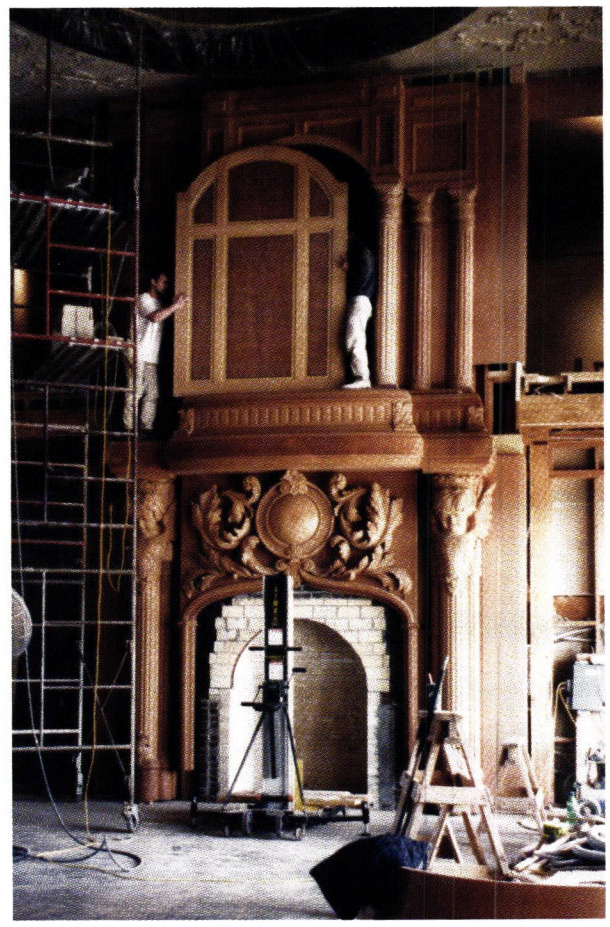
"What was unusual about this house," says Bill Faber, founder of Faber Construction, "was the high level of craft from every trade. Before we started construction, we consulted with the tradespeople for their ideas and expertise. We respect their skills and knowledge and consider them on an equal level. That's what made this a team project." In addition to the woodwork, he also cites the stonework on the exterior done by J.D. Tannehill, of Tannehill Masonry in Elkins, AR; the ironwork by Wiemann Ironworks of Tulsa, OK; the handmade chandeliers crafted by La Maison of Tulsa, OK; and the hand-woven wool carpets. Another outstanding feature of this house is the driveway, which was created by Tannehill Masonry using 470,000 pounds of hand-laid 4x4x4-in. granite cobblestones.

Crowther and Speed worked on the house for three years, focusing on the two-story living room mantel for six months. "It was quite a project. These are probably the largest carvings we have done," says Dennis Crowther, the cabinetmaker in the partnership. "It was intense trying to figure out how to put that much wood together and allow it to move." Dan Speed explains that he carved the mantel in pieces so they could be moved and so the wood itself could move and not crack over time. "The key is our mantels are built right. They will be there forever," he stresses.

Designed by Speed with the interior designer for the project, Marynn Bassett, the Honduras mahogany mantel features a 6-ft.-tall fireplace opening with a 9-in.-deep carved cartouche above it. The mantel measures 14 ft.-5½ in. wide at the base and 11 ft.-2 in. wide at the top. The statuary niche in the top section is 57 in. wide, 96 in. tall and 48 in. deep.

The fluted columns on either side of the fireplace are topped with 4-ft.-tall cherub capitals. They help support the 10-ft.-tall mantel shelf, which incorporates a steel plate to accommodate the weight of a full-sized bronze statue and the overmantel. The mantel shelf is so sturdy that workmen were able to walk on it during the installation. Speed used 2,000 board feet of Honduras mahogany in 2 and 4 in. thicknesses for the mantel. All the curved moldings were resawn and laminated to shape by vacuum pressing.

Created by Crowther and Speed of Architectural Woodworking of Tulsa, OK, this 25-ft. mantel in an Arkansas residence is made of Honduras mahogany. The fireplace opening is 6 ft. tall.



Workmen standing on the mantel-shelf during installation show the scale and strength of the structure. It was designed and carved by Dan Speed and engineered by Dennis Crowther so the wood could move and wouldn't crack.

The 25-ft. decorative mantel is a focal point in an ornate living room that also features gilded columns, a handmade carpet and handmade balcony railings.

Inset: The approximately 4-ft.-tall cartouche above the fireplace opening features 9-in.-deep carvings. It is flanked by fluted columns topped with cherub capitals.

Speed explains that the client was willing to go along with suggestions and ideas. "We didn't have blueprints," he says. "We just sat down with the client and went through the building. I drew three or four versions of the mantel and came up with the cherubs for the capitals and the customer liked that idea."

In the shop, the mantel was laid on the floor, because it was too tall for the 16-ft. ceilings. Even though it was fabricated in pieces, each piece was very heavy. "It took four to six guys to move a piece," says Crowther.

Crowther and Speed also fabricated the cabinetry in the house as well as other mantels in the bedrooms and a 30-ft. inlaid dining room table. The partners have been working together for 15 years and are known for their fine craftsmanship. "We do a lot of mantels," says Speed. "They are all originals. I submit a full-color scale drawing for each project – we don't do computer drawings. My partner can build anything I can draw. Most people are surprised they can get this kind of craftsmanship. We don't cut corners and we have a lot of repeat customers. This is the second house we have done for this customer."

Meanwhile, Wiemann Ironworks supplied 300 ft. of interior and exterior railing for the house, all of the same pattern. "The design is a traditional forged French pattern with polished bronze accents and cap rail," says Doug Bracken, president of the company. "It has a Swedish hand-rubbed finish." The firm also fabricated the cantilevered elliptical main staircase, monumental drive gates, fencing, the fire basket and andiron assembly for the mantel as well as 13 eight-sided bronze light fixtures for the house, the largest of which was more than 6 ft. tall.

While many people casually say that the days of the skilled craftsperson are gone, this home proves them wrong. It clearly illustrates that "this kind of work" is truly alive and well. ■

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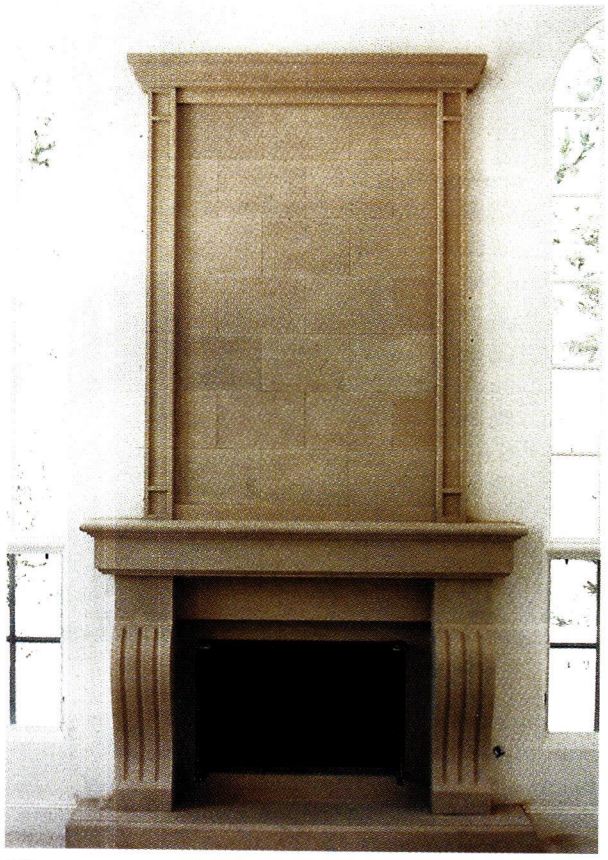

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973-543-5310; Fax: 973-543-8830
www.adventstone.com
Mendham, NJ 07945

Creator & importer of hand-carved, exotic hardwood exterior doors, marble & granite balustrades, columns, hand-carved marble & granite mantels & stone bathtubs & basins: residential, commercial & institutional; custom.
Write in No. 7652

American Period Design

508 384-2562; Fax: Same as phone
www.americanperioddesign.com
Wrentham, MA 02093

Manufacturer of hand-crafted mantels that replicate 18th- & 19th-century originals: milled wood & composition molding; custom.
Write in No. 502

European mantels are just one of the many vintage and reproduction architectural elements offered by Architectural Accents.

Architectural Accents

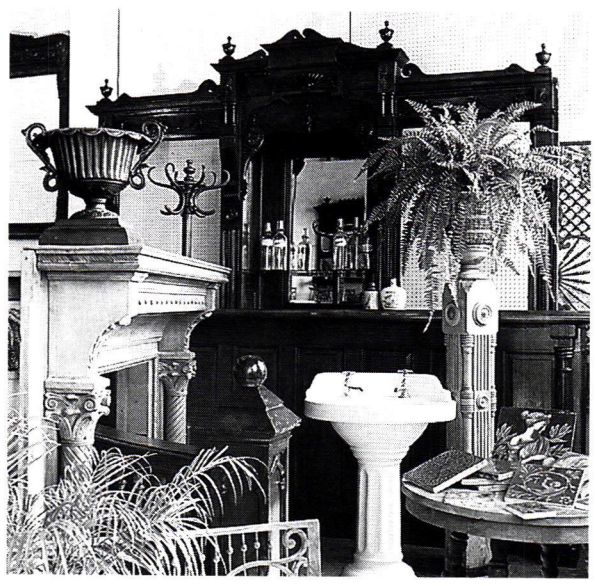
404-266-8700; Fax: 404-266-0074
www.architecturalaccents.com
Atlanta, GA 30305

National supplier of architectural antiques: mantels, doors, hardware, tile, columns, mirrors, statuary, fountains, iron railing, gates, chandeliers, sconces, exterior lighting & more; reproductions include mantels in cast & carved stone, carved wood, marble & limestone.
Write in No. 1202

Architectural Antiques Exchange

215-922-3669; Fax: 215-922-3680
www.architecturalantiques.com
Philadelphia, PA 19123

Distributor & importer of architectural salvage: stock, custom, antique & reproduction mantels; cast & carved stone, cast iron, limestone & milled & carved wood; doors, street lamps, leaded & beveled glass, mirrors, bars, signs, urns, paneling & more.
Write in No. 533



Both antique and reproduction items can be found at Architectural Antiques Exchange.

Architectural Paneling, Inc.

212-371-9632; Fax: 212-759-0276
www.apaneling.com
New York, NY 10022

Manufacturer & custom fabricator of traditional French & English hand-carved paneling, mantels & moldings: casework & cabinetry, wainscoting, carved panels, interior doors, stairs & railings; walnut, mahogany, cherry, oak & poplar.
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www.aristonedesigns.com
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Manufacturer of precast-concrete, plaster & GFRC products: columns, balustrades, trim & moldings, mantels, wall caps, site furnishings & pavers; several colors & textured finishes; moldmaking & custom work; since 1964.
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Balmer Architectural Mouldings

800-665-3454; Fax: 800-461-4445
www.balmer.com
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Manufacturer of moldings, cornices, domes, mantels, non-load-bearing columns & capitals: cast in gypsum & polyurethane-based materials; more than 12,000 patterns; custom pattern making; restoration services.
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516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590

Manufacturer of hand-forged ornamental ironwork: railings, furniture, fireplace doors & candelabras; servicing the Long Island & tri-state areas.
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Cumberland Woodcraft Co.

800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Manufacturer of millwork & ornament: balustrades, railings, corbels, carvings, molding, appliqués, brackets, gable treatments, casings, paneled & screen doors, porch trim & gazebos; mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; Victorian trim; licensee of the Victorian Society in America for wood trim.
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Dallas, TX 75206

Manufacturer of cast-stone mantels, overmantels & hearths: old-world style; standard & custom designs; adaptable to all sizes & styles of masonry & pre-fabricated fireboxes; free installation video with purchase; free color catalog.
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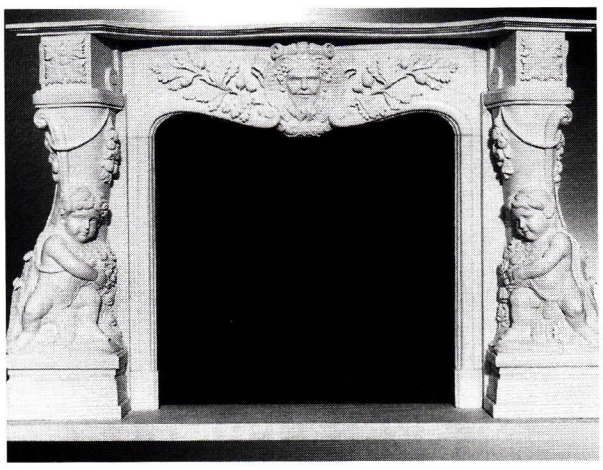

Southern Group Enterprise – Unique Mantel designed this ornate Classically styled mantel.

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www.uniquemantel.com
Pomona, CA 91766

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www.vintagewoodworks.com
Quinlan, TX 75474

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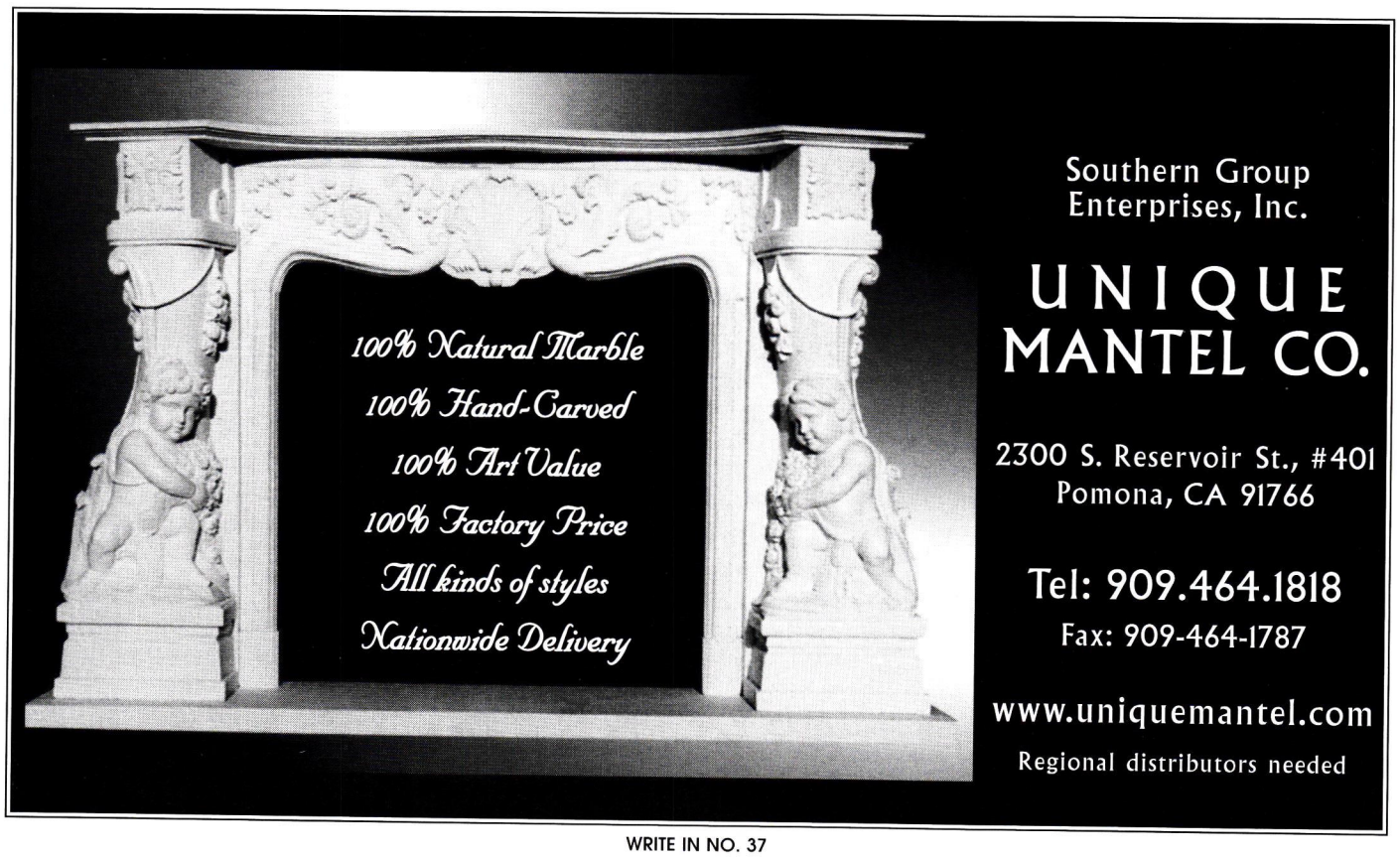

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"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
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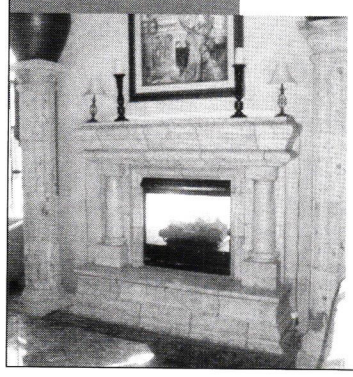

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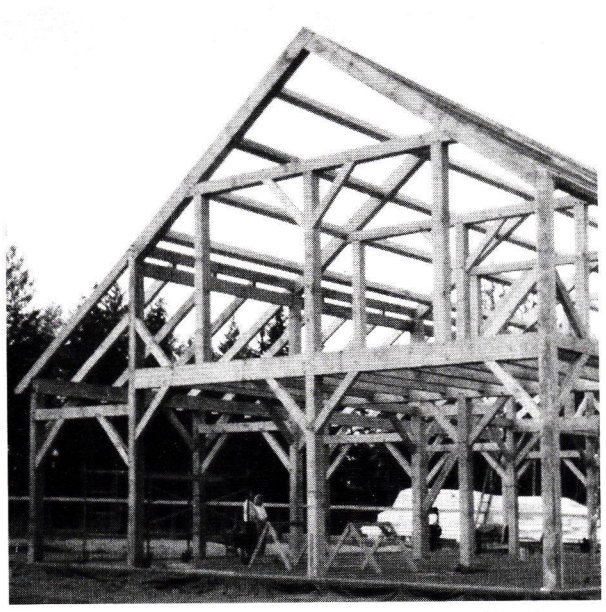
- If the Card is gone, use the Product Information Coupon on page 148.



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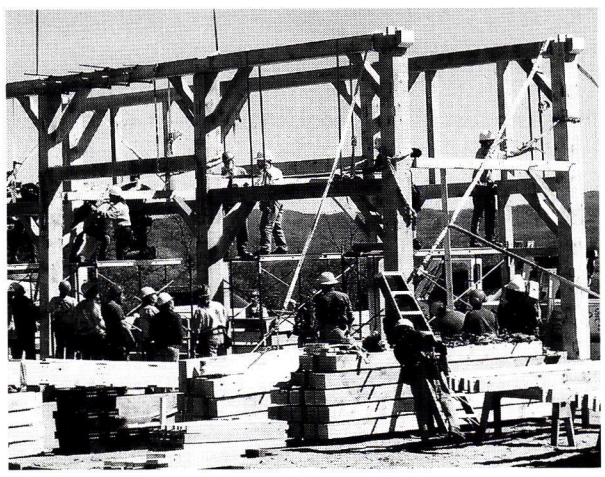

Members of the Timber Framers Guild are erecting timbers supplied by Cowls Lumber. Photo: Cinda H. Jones

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Bellmawr, NJ 08031

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members.aol.com/netimbrfrm
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Manufacturer of custom timber-frame homes, barns & other structures: reclaimed timbers; panel installation.
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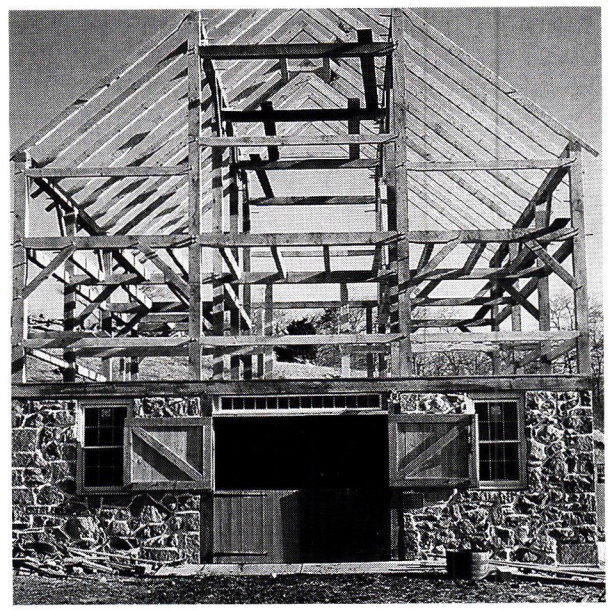

This barn in Stonington, CT, was custom designed and constructed by New England Timber Frames with square-rule joinery and draw-bore pegging.

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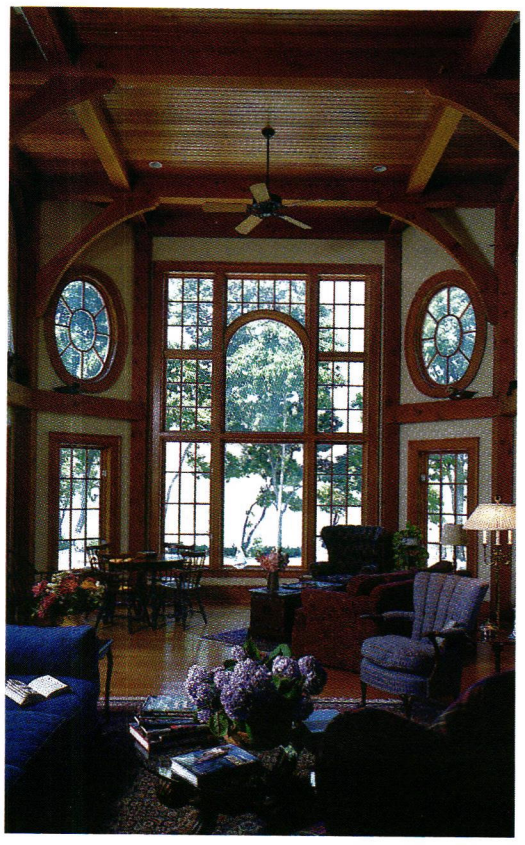

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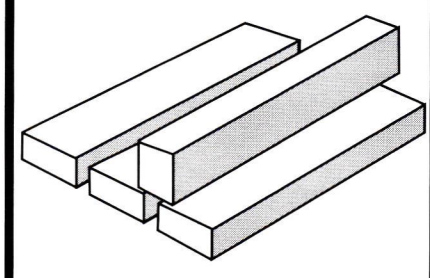

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Manufacturer of freestanding rustic furniture, straight & curved stairs & railings: balusters, gates, garden & woodland structures, planters & urns, benches, ornamental bridges, summer houses, arbors, conservatories, garden houses, gazebos & pergolas, pavilions & treillage; eastern red cedar or mtn. laurel; in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.
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www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps & lampposts, garden benches, pipe-&-ball fencing, gazebos & arbors.
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800-618-0669; Fax: 717-933-1393
www.solarinnovations.com
Myerstown, PA 17067

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, skylights, glass domes, lanterns, pool & spa enclosures, sunrooms, canopies, walkways & folding glass walls; all aluminum & aluminum exterior/wood interior; ridge cresting, finials, molding & fluting; simulated-divided lites; large standard color selection & custom color matches.

This mahogany and aluminum conservatory was custom fabricated by Solar Innovations.

Sonrise Woodcarving Studio
845-687-9139; Fax: 248-479-5272
www.sonrisewoodcarving.com
Cottekill, NY 12419

Wood carver of architectural elements: mantels, moldings, entryways, furniture, decorative carvings, custom cabinetry, doors, windows & stair systems; veneering & finishing; garden sheds, storage buildings & gazebos; replication & restoration of antique carved pieces.
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West Kingston, RI 02892

Full-service designer & builder of timber frames since 1976: wide pine flooring; timber-frame & stress-skin-panel packages nationwide; general contracting regionally.
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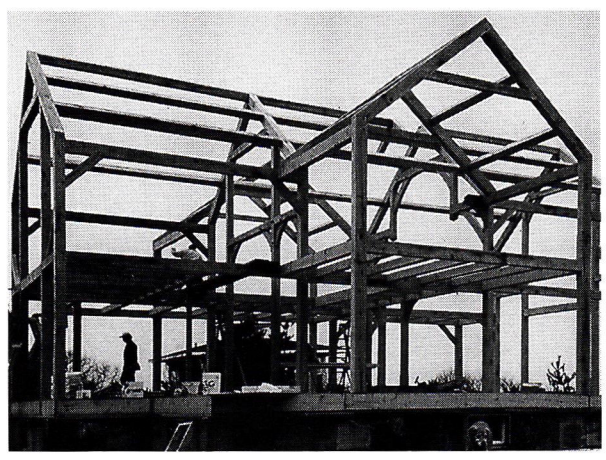

South County Post & Beam designed this two-story timber-frame structure.

Southern Timberwrights, LLC
256-582-9299; Fax: 256-582-9247
www.southerntimberwrights.com
Guntersville, AL 35976

Manufacturer of traditional mortise-&-tenon timber frames & trusses: residential & commercial; custom designed, engineer approved CAD drawings with e-mail file-exchange capability.
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www.tanglewoodconservatories.com
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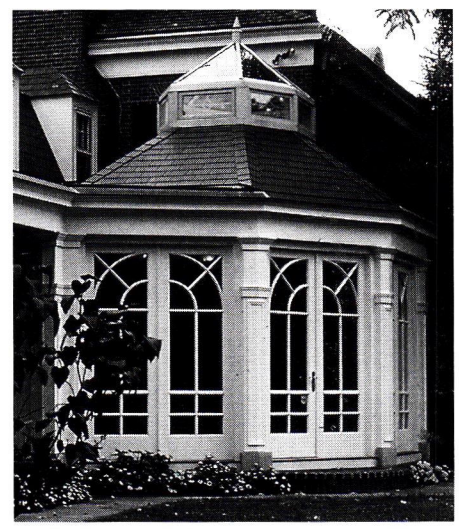

Tanglewood Conservatories designs and installs hand-crafted traditional wood conservatories.

Timberpeg
603-298-8820; Fax: 603-298-5425
www.timberpeg.com
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Manufacturer of custom timber-frame structures: network of dealers provides local service; architectural & engineering staff facilitates communication with outside architects & designers; working with architect, firm will suggest framing solutions & joinery details & will size the frame members.
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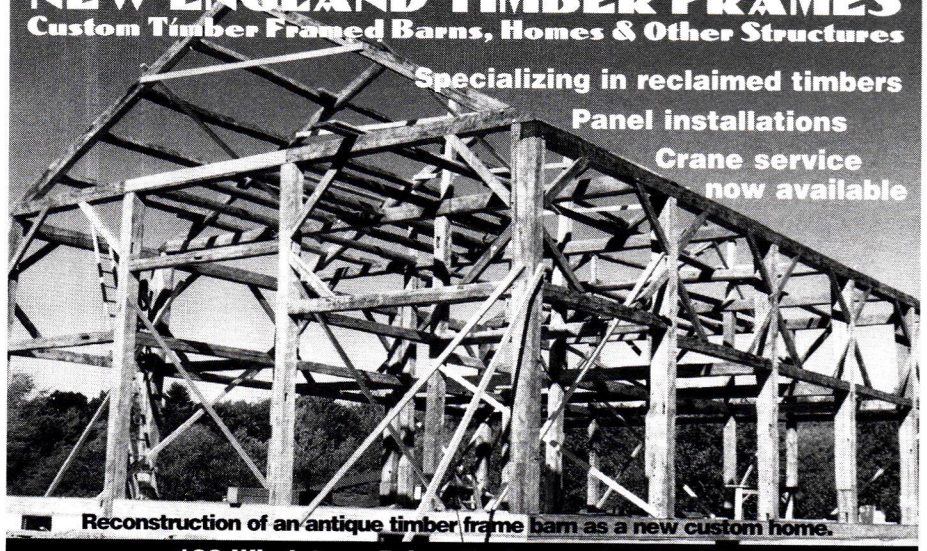

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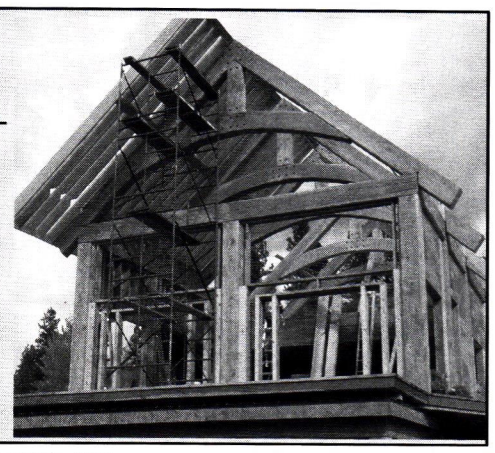

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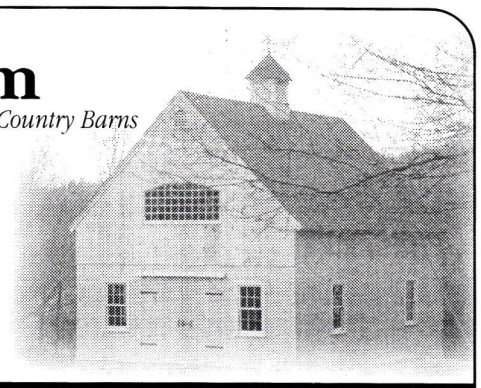

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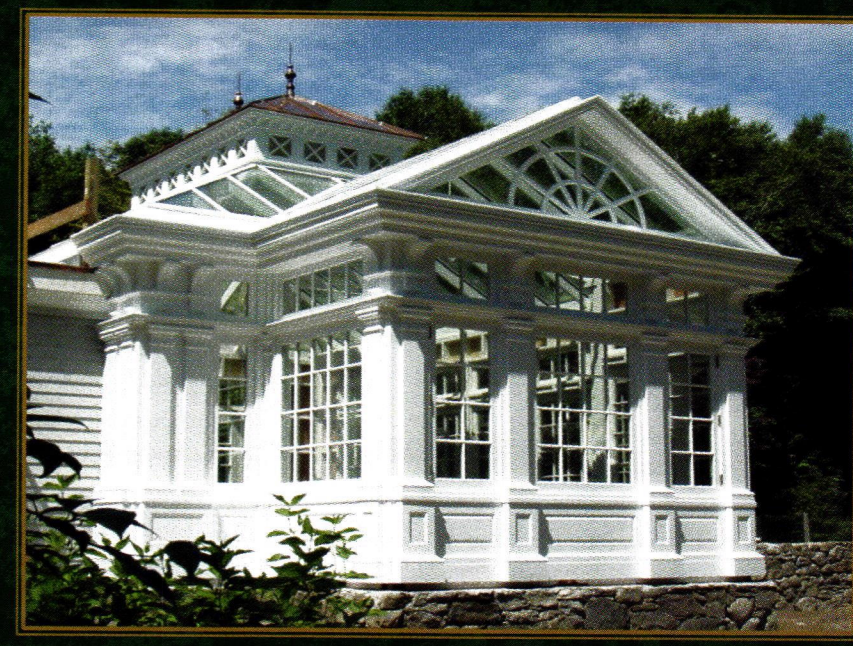

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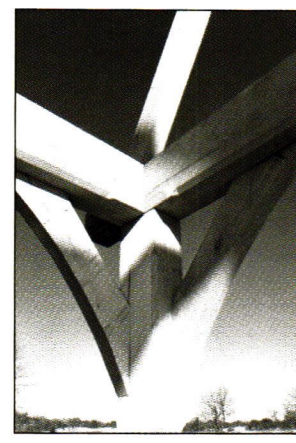

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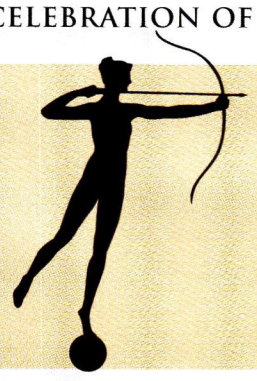

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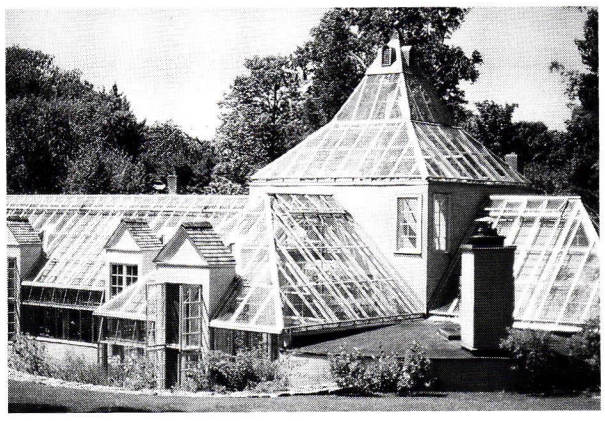

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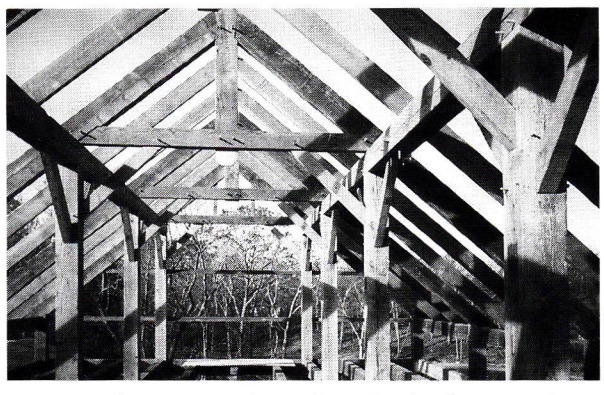

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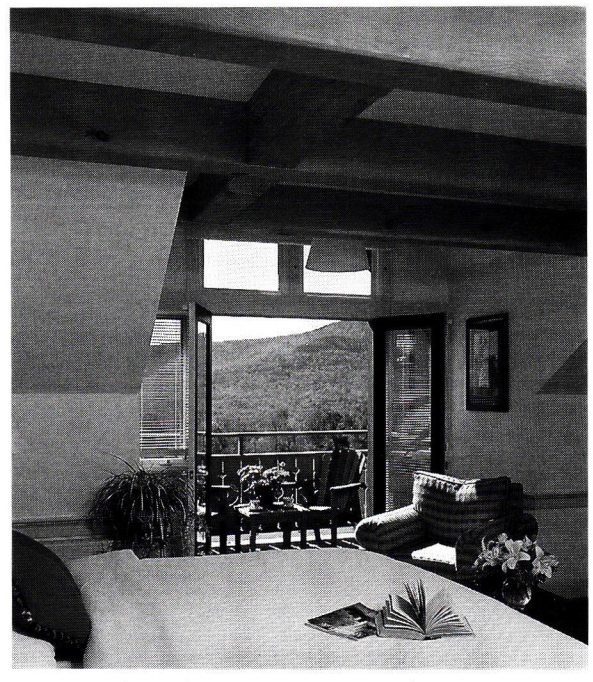

Vermont Timber Works constructed the timber-framed addition to the von Trapp family lodge in Stowe, VT.

Vintage Woodworks
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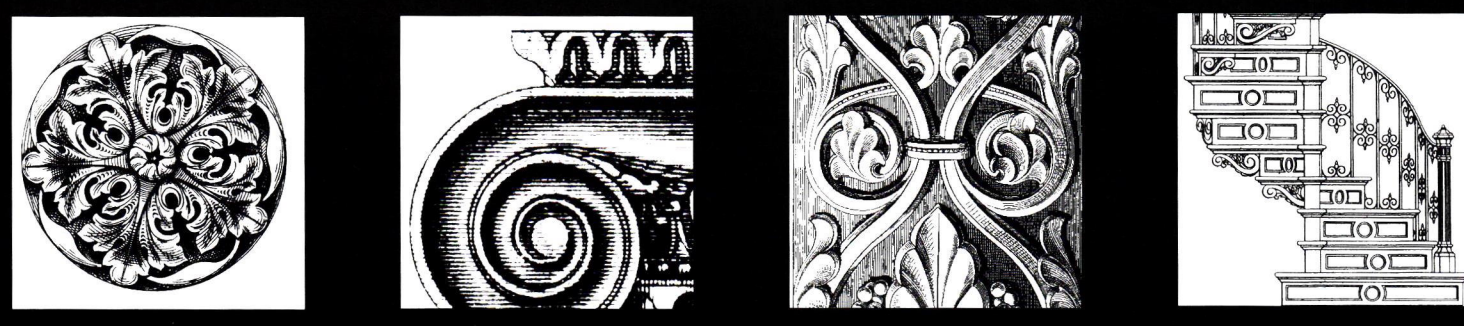

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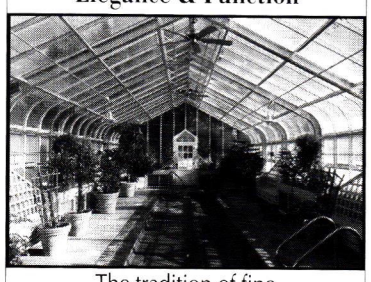

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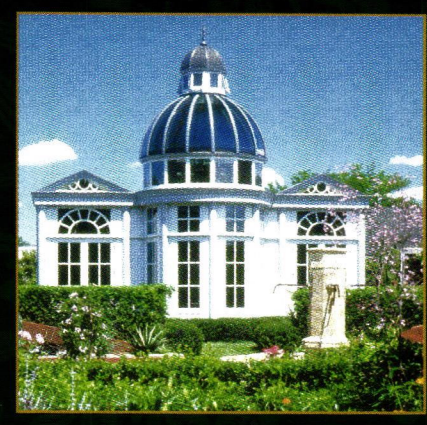

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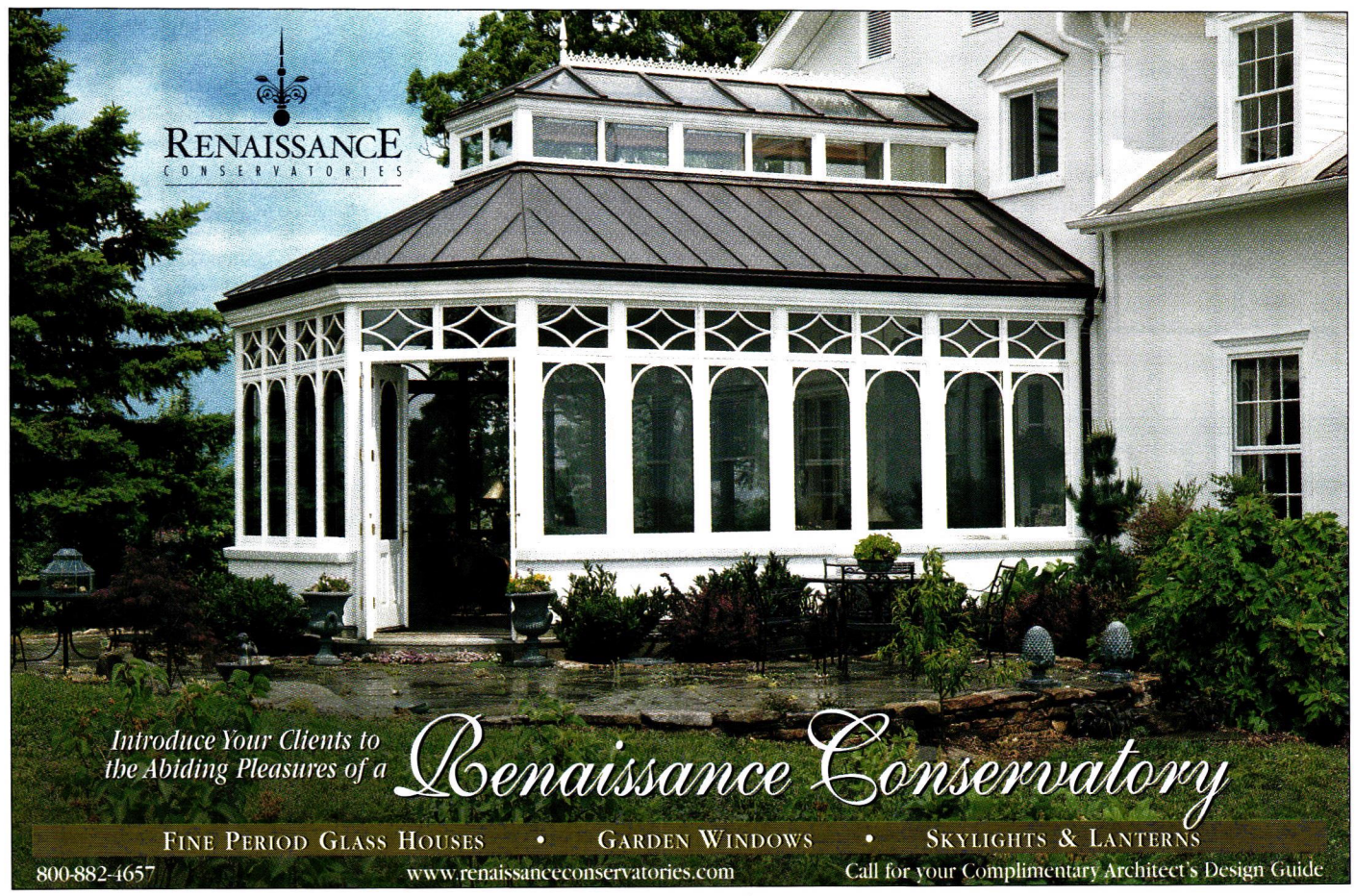

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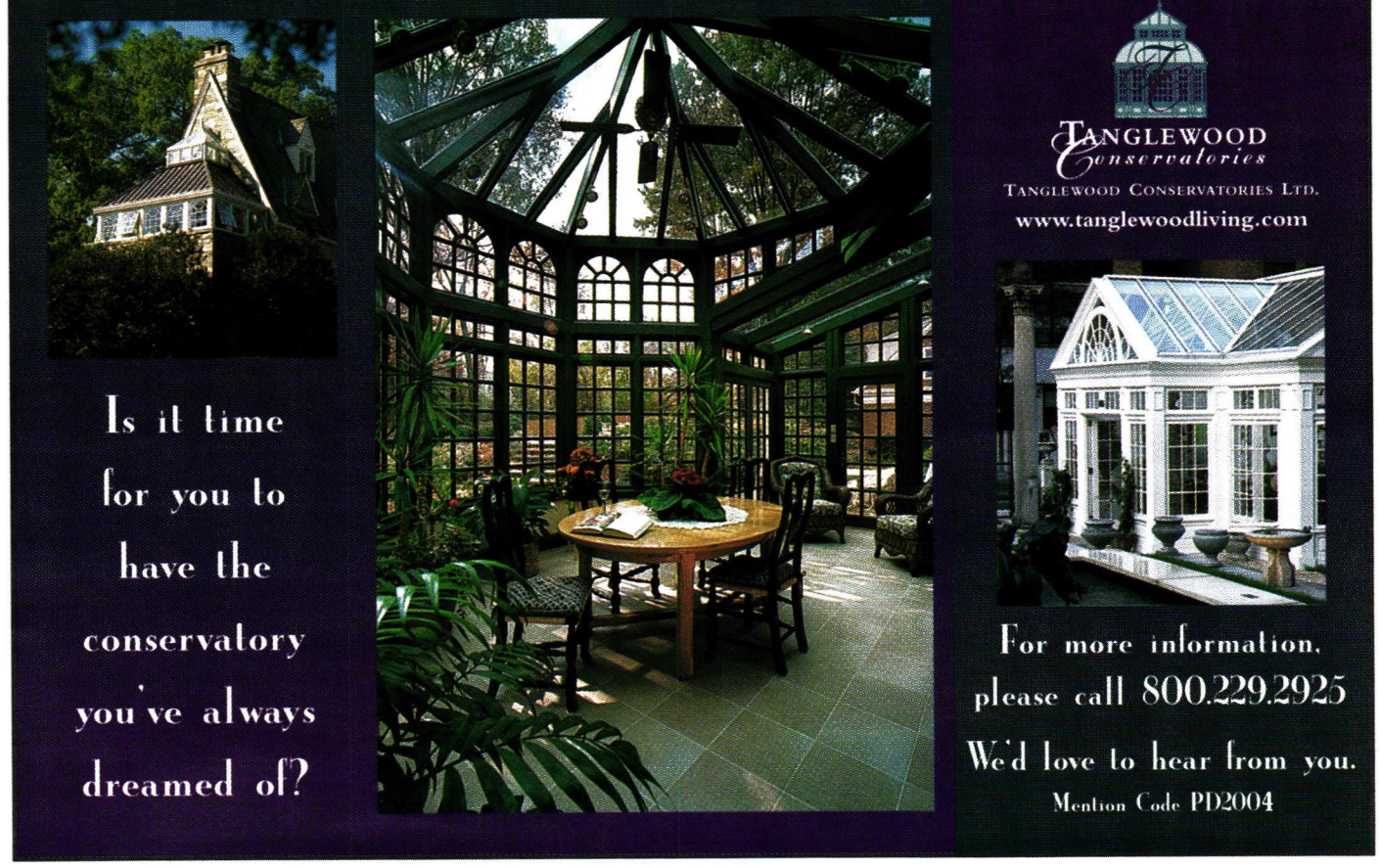

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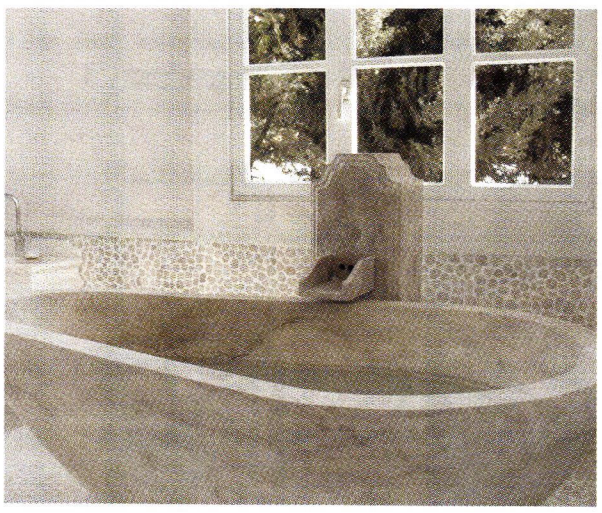

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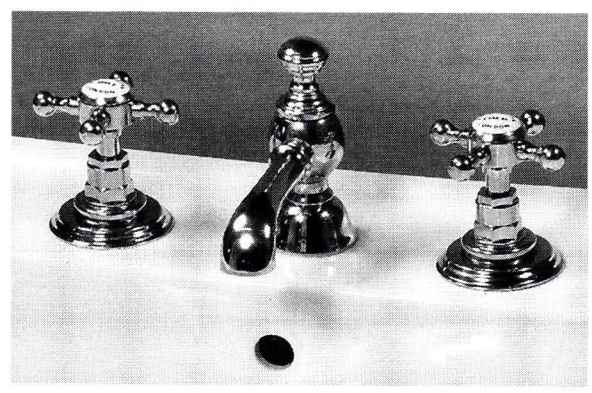

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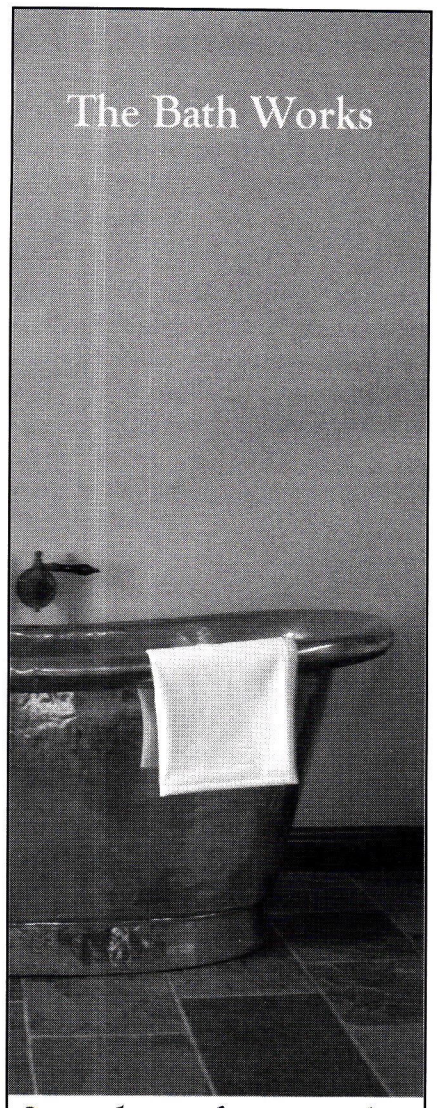

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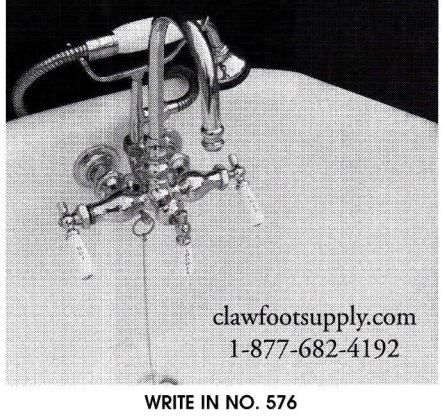

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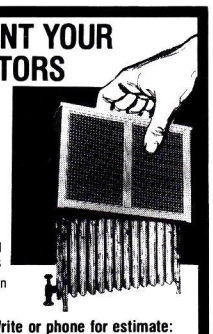

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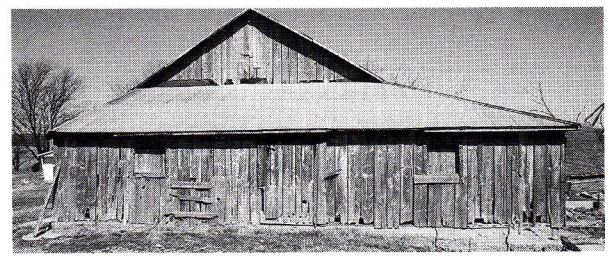

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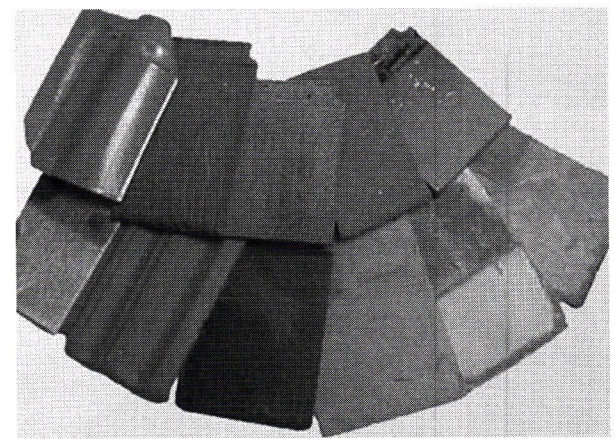

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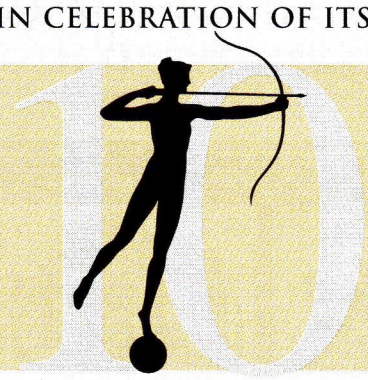

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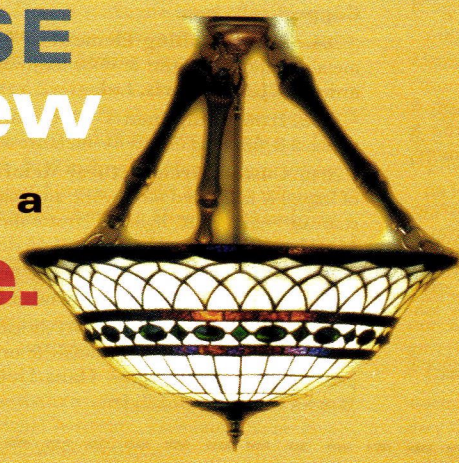

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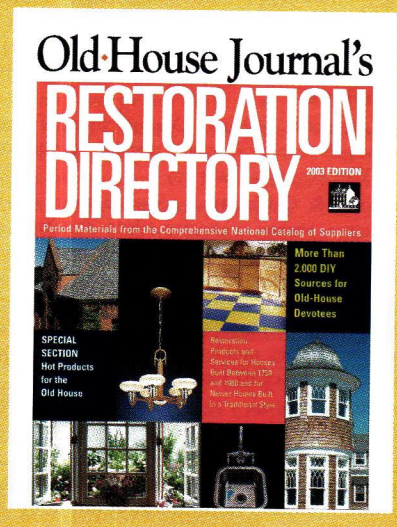

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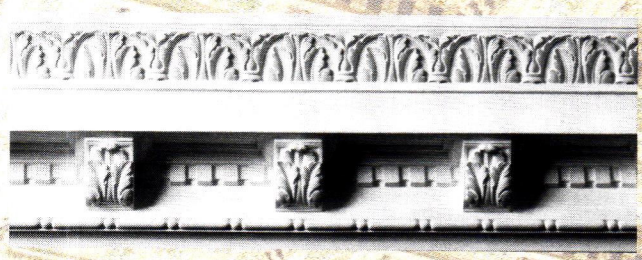

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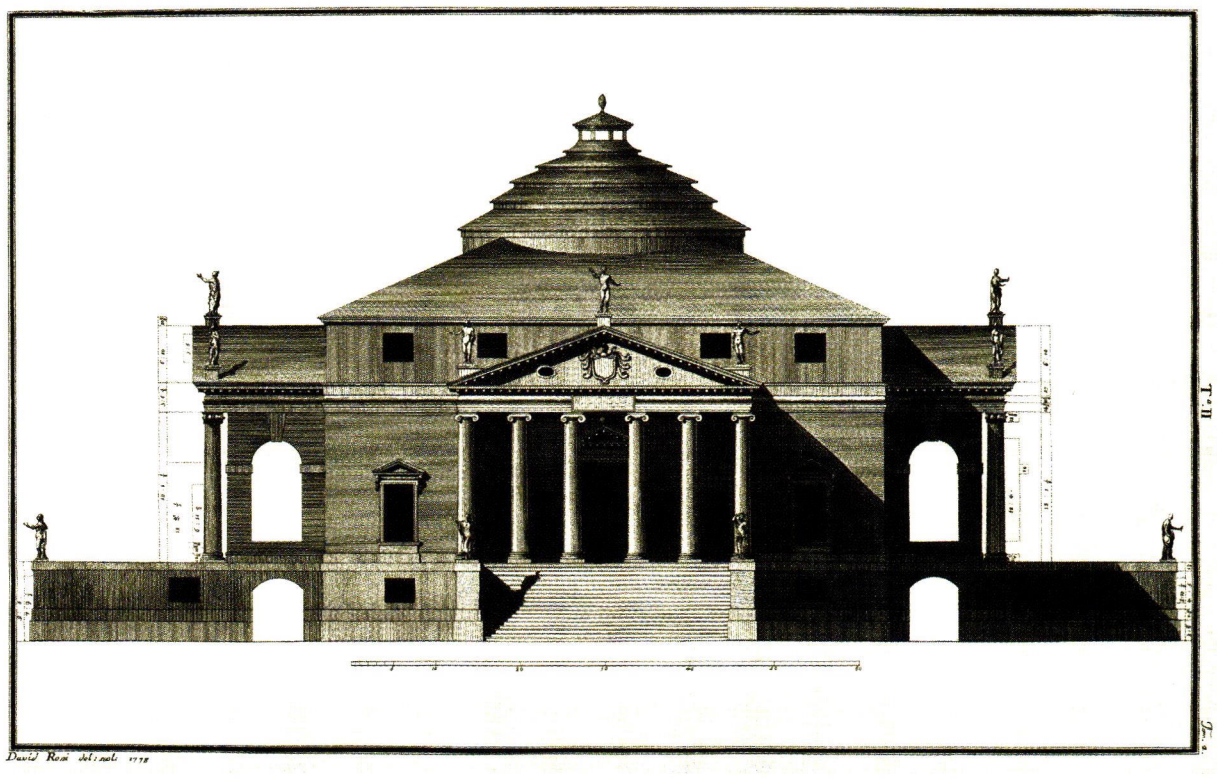
by Branko Mitrovic
W.W. Norton & Co., Inc., New York, NY; 2004
192 pp.; hardcover; 200 illustrations; $60
ISBN 0-39-373116-2

Reviewed by Steven W. Semes

The Classical tradition in architecture has witnessed a curious split between what architects have written and how they have built: While every writer since Vitruvius in the first century has emphasized the importance of practical experience in the training of the architect, a voluminous theoretical literature has also evolved to show how buildings ought to be designed, even if actual built works – including those of the authors themselves – often depart from the prescriptions in the books. Theory and practice together are invaluable: either without the other can easily lose its way.

The 16th-century Vicentine architect Andrea Palladio is perhaps the clearest example of this principle. There are, in fact, two Palladios: one wrote the most influential treatise on architecture ever published, while the other designed a few dozen buildings in the territory of the Venetian Republic that are at the same time less "canonical" and more interesting than the published images of them in the architect's book. Palladio's treatise, *I quattro libri d'architettura* (in English, *The Four Books on Architecture*) published in 1570, is an essential resource for Classical architecture, and the edition released by MIT Press in 1997 (*Andrea Palladio and the Four Books on Architecture*, translated by Robert Tavenor and Richard Schofield), reproduces the original wood-cut illustrations and presents Palladio's text in contemporary English for the first time. Reading Palladio, one cannot help but like this man whom Vasari described in *Lives of the Artists* as mild mannered and unpretentious.

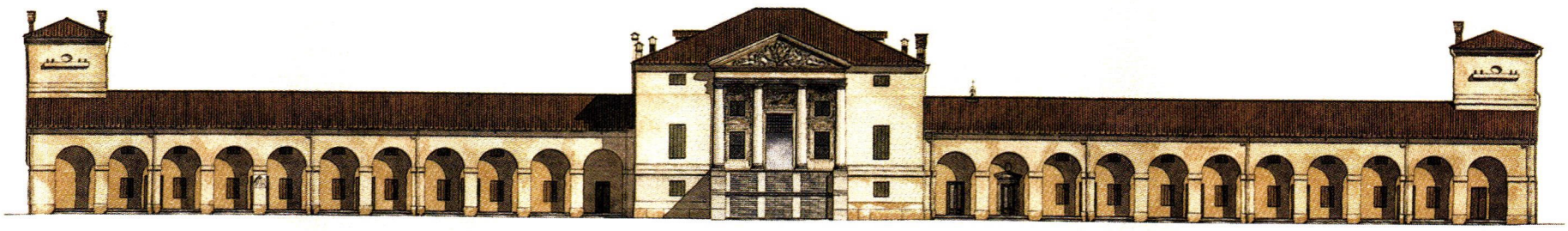


Elevation of original design from Bertotti-Scamozzi

Villa Rotonda, Vicenza, 1566-69, by Andrea Palladio. *Photo: Steven W. Semes.*

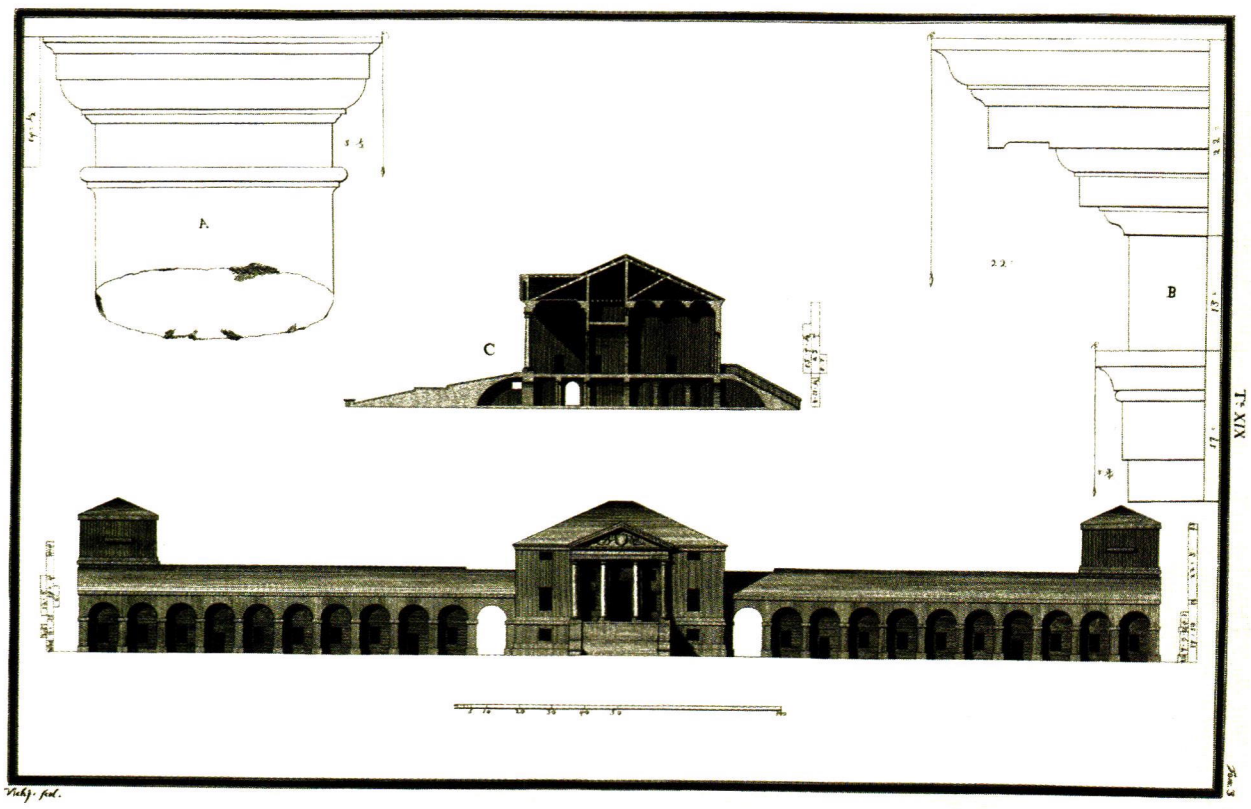
Elevation rendering of current state by Giovanni Giaconi

The Villa Rotonda is often seen as the archetypal Palladian, though it is a significant departure from the architect's other villas. A country house that is, in fact, quite close to the city, it is more of a place for entertainment than a part of a working estate. The powerful concept of four grand, identical porticoes – especially in the ideal view of Bertotti-Scamozzi's elevation – is undeniable but, in fact, the façades face four very different conditions. One of the façades faces a retaining wall giving onto a steep drop and another looks into the woods. The best views of the building are close-up from the entrance gate or from some distance, with the house atop its little hill, like Jefferson's Monticello 250 years later. Modern commentators often overlook the important role of the decorative sculptures placed flanking the stairs and on the pediments, shown at exaggerated scale in Palladio's plate from the *Four Books*.



Above: Villa Emo, Fanzolo, 1560-65, by Andrea Palladio; Elevation rendering of current state by Giovanni Giaconi

Right: Elevation of original design from Bertotti-Scamozzi



In many ways Emo is the essential Palladian villa. It was designed as the centerpiece of a working farm, it dominates the surrounding landscape with the embrace of its lateral wings and grand entrance portico, and it has wonderful interior frescoes by Gianbattista Zelotti. The wings, called *barchesse* in the local Italian, contained service areas such as kitchens and storage rooms and the sheltering arcades (which Jefferson would appropriate for his Ranges at the University of Virginia) provided welcome shade and protection for a multitude of domestic chores. The thrifty owner evidently had the architect leave the rear elevation totally unornamented and the sculptures shown in Palladio's drawing were not realized.

Palladio himself was not a literary man, nor even trained as an architect. He was a stonemason who learned his trade as an apprentice in Padua and later moved to Vicenza. With the assistance and tutoring of some important and generous client-patrons, the mason Andrea di Pietro grew into the Renaissance man Andrea Palladio, whose assumed name refers to Pallas Athena, Greek goddess of art and wisdom. Despite the reputation he enjoyed at the height of his career as the leading architect in Venice, he seems never to have forgotten his origins and remained a practical man who was always at home on a construction site, even if also quite often finding himself in the grand salon of a Venetian noble.

Palladio published *The Four Books* intending to restore to common knowledge the architectural wisdom of the ancient Romans, whose works, even in a ruined state, seemed to Palladio and his contemporaries as if they had been created by gods. Much of the book is taken up with measured drawings of Roman monuments, including the Pantheon and more than 20 other temples, and graphic reconstructions of buildings described by Vitruvius but no longer extant. It is a remarkable and ambitious archaeological survey, even by modern standards. To Palladio, these Roman examples are not only models of good architectural practice, they are reflections in material form of the eternal and unchanging forms of architectural perfection.

Palladio does not just hold up admirable ancient models, he also invents new architectural types to meet the needs of his own time and place. Chief among these are the villa and the palace, the country and city residences that his patrons were keen on building during his fortunate career. Palladio's own designs are the part of the book that has had the widest influence on the architects who followed him. But, strangely, his illustrations of his own villas are small-scaled and diagrammatic in character, far less detailed than those of the Roman models, so one is left with an impression that these buildings are, or were intended to be, abstract and unornamented. The illustrations also depart in important respects from the as-built conditions of the buildings we see today, as if the architect wanted to show us his aesthetic intentions rather than what the client may have demanded or the exigencies of the project finally brought about. In the centuries since the book was published, these idealized versions of his buildings have overshadowed both the architect's written descriptions of them and the actual buildings themselves. The power of these easily understood images, especially of the villas, spread the Palladian idea throughout the Western world.

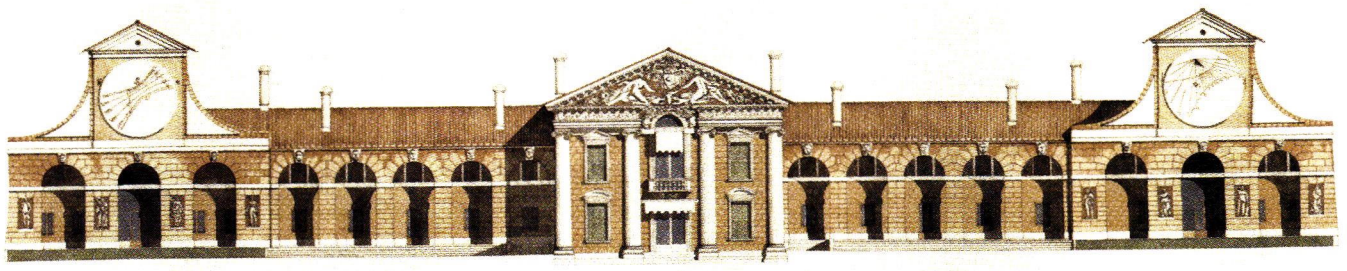
The plates of villas and palaces show us an architecture composed according to a rational grammar: types and elements are combined and altered in ways that produce an indefinite number of variations on a few simple themes. Among these themes are the temple fronts on the façades of the villas, which vary from a simple outline without columns or pilasters at the Villa Saraceno to a fully three-dimensional portico of free-standing columns carrying a full entablature and pediment surmounted by figural sculpture, as at the Villa Foscari, known as "La Malcontenta." (Placing a columned portico on a residential building was an innovation of Palladio's; no antique precedent for doing this has yet come to light.) The façades of the palaces, too, exhibit a kind of "kit of parts" approach that allows a small set of common elements (columns, aedicules, rustication, etc.) to be combined in a variety of ways to express different characters. The Classical orders – Tuscan, Doric, Ionic, Corinthian and Composite – are the most important of the elements of the grammar, and they closely regulate the proportions and ornaments of the whole design. Unfortunately, Palladio offers only the most diagrammatic views of the interiors of these buildings, which were richly decorated by collaborating artists.

Palladio's work was transformed into a full-blown "Palladianism" by the power of the images in *The Four Books* and the ease with which they could be adapted to places and times far from the Venetian Republic of the late 16th century. Not only was Palladio's treatise published in many editions and translated into many languages, but books about Palladio, interpreting and analyzing his work or presenting new designs indebted to his work, are legion. In the publications of British architects like Colen Campbell and James Gibbs, who adapted Palladio's designs to northern climates and the English temperament, the Italian master's works became the most important models for both public and private building throughout Great Britain and her American colonies. The legacy of *The Four Books* is everywhere today, and echoes of Palladio may be regularly seen in the pages of this magazine.

Apart from the images in *The Four Books*, a large number of Palladio's own drawings have survived, largely thanks to the efforts of his English admirers Inigo Jones and Lord Burlington, who obtained a large collection compiled by Palladio's contemporary Sebastiano Serlio, author of an important treatise of his own. We can see many of these drawings in Douglas Lewis' book, *The Drawings of Andrea Palladio* (Washington: International Exhibitions Foundation, 1981). Here, drawings in the master's own hand offer a glimpse into the thinking and working methods of the architect. We see both his field measurements of Roman buildings and detailed sketches for parts of his own designs. Interestingly, they show that Palladio himself designed some of the painted mural decoration that enriches the walls and ceilings of the villas and palaces.

In 1776, Ottavio Bertotti-Scamozzi published *Le fabbriche e i disegni di Andrea Palladio*, a volume of precise drawings that record in detail the designs of all the major works in plan, elevation and section. (A reprint of the original volumes, entitled *The Buildings and the Designs of Andrea Palladio*, was published in 1976 by The University Press of Virginia and a book-on-demand facsimile is available from AstroLogos Books.) The engravings are both beautiful and reasonably accurate, and include important details and large-scale profiles of moldings and other elements. The buildings are presented not necessarily as built but as Palladio may have intended them. These volumes are still the best general source of documentation of Palladio's work available.

Drawings and books are fine but what of the buildings themselves? Architects who closely study the as-built condition of Palladio's works



Above left: Elevation rendering of current state by Giovanni Giaconi

Below left: Villa Barbaro, Maser, 1556-58, by Andrea Palladio
Photo: Steven W. Semes

Barbaro is an oddity among the villas: there was a preexisting structure to be incorporated into the design, one of the two brothers who commissioned the villa evidently sculpted the rather heavy-handed carved ornament of the façade himself, and the interior fresco decoration by Paolo Veronese was not credited by the architect in his book but is, nonetheless, the highpoint of the entire project. Other outstanding features of this villa are the eccentric nymphaeum built into the hillside behind the house, the sundials and dovecotes at the ends of the barchesse, and the beautiful "tempietto" or private family chapel just down the road. Instead of the oversized rooftop figures shown in Palladio's published drawing, a rather crowded Mannerist pediment sculpture supplies decorative enrichment of the façade.

may find both a reflection of Palladio's ideal conceptions and a familiar sense of the compromises that inevitably accompany a career in making buildings. The completed works respond to complex programs, including providing space not only for human residence but also the housing of farm animals and the storage of grain. (The attics of many of the villas were intended to be used as granaries.) Of the villas we know are from Palladio's hand, several were not built as shown in *The Four Books*. The palaces all seem to have suffered from scaling back in the course of construction, as clients changed their minds or tried to reduce expenses. In the case of the Palazzo Porto Breganze in Vicenza, only two bays of a projected seven-bay façade were built. Truly, each of the completed buildings tells a story.

In Witold Rybczynski's charming book, *The Perfect House*, the author interweaves the historical story of Palladio's life and career – his relations with clients, patrons and family members – and the present-day story of the author's journey to the villas and his discovery of their actual qualities. Rybczynski finds much of the secret of Palladio's success in his attention to proportion, particularly the proportions of rooms. Whether one believes that good proportions have a metaphysical basis or a purely naturalistic one, the benefits of spending time, as Rybczynski did, living in Palladio's rooms seem indisputable. Regrettably, Rybczynski's book has few illustrations, prompting one to consult other sources for more visual information. (A good general volume on Palladio's built work, copiously illustrated by drawings and photographs, is *Andrea Palladio: The Complete Illustrated Works*, edited by Howard Burns, Guido Beltramini and Antonio Padovan, Universe Books, 2001.)

A new volume, *The Villas of Palladio*, offers measured drawings rendered in watercolor by Giovanni Giaconi showing many of the villas in their present state, supplemented by images from Palladio's plates in *The Four Books* and a text by Kim Williams. While the renderings are indeed lovely, one questions the usefulness of detailed drawings showing broken brickwork, cracked plaster and unsympathetic alterations. As an architect, I long to see the villas whole, as complete works of art, rather than rumpled survivors of the ravages of time. The authors might have followed the example of the winners of the Prix de Rome at the Ecole des Beaux-Arts, who spent years drawing both the actual state and graphic reconstructions of the ancient ruins. A compilation of renderings showing side-by-side and at the same scale both Palladio's intended designs of the villas – perhaps based on Bertotti-Scamozzi – and their realized or present states would have offered a more valuable resource to architects and designers.

This is another book in which the images outweigh the writing. Williams' text is handicapped by recurrent misuse of architectural terminology, including "architrave," "in antis" and "acroteria," which are either used incorrectly or given unsatisfactory definitions in the glossary. To her credit, Williams acknowledges the essential contributions of Palladio's artist-collaborators who so greatly enriched the interiors of the villas: muralists Giambattista Zelotti, Bernardino India, Paolo Veronese, Giallo Fiorentino and Battista Franco; sculptors Lorenzo Rubini and Alessandro Vittoria; and stuccoist Bartolomeo Ridolfi are all mentioned. (Palladio himself praises their work in his text, but I suspect that few architects have ever read it.) How different the history of architecture might have been had Palladio included even one plate showing the decorated salon of, say, the Villa Emo at Fanzolo (decorated with frescoes by Zelotti) with the same detail as the interiors of his Roman temples and basilicas!

Branko Mitrovic's new book, *Learning from Palladio*, is an extended meditation on the discrepancies between ideal form and physical realization. Mitrovic points out that, as an author-theorist, Palladio clung to a strongly Platonic view of architecture, seeing the Classical orders, for example, as a fixed canon and individual designs as reflections of unchanging and eternal forms. As a practicing architect, however, he struggled to reconcile ideal configurations with the mundane realities of program, construction, site constraints and the other circumstances that impose upon the architect. As Mitrovic points out, the outcome of the struggle is not always completely convincing. Rather than see the finished works as sad compromises, however, we should view them as records of an exploration of ideal themes within the limits that actual circumstances allow. The building is then not a pale reflection of an ideal, but a conversation between the ideal and the real, a negotiation whose progress becomes the very subject of the building as a work of art. This is why, for me, the buildings rather than the images in books are the "real" Palladio.

Mitrovic's book also contains a lot of specialized discussion of theories of proportion (he is skeptical about them) and Palladio's use of the orders, and closes with a strong endorsement of the relevance of Palladio to contemporary Classical design. Mitrovic correctly places the importance of Palldio in his formal design and not in verbal theories or issues outside the architecture itself but, strangely, he does not address the role of ornament and decoration in the refinement and completion of the formal design. Like many architects, Mitrovic is concerned with how the spaces and masses are composed but pays little attention to how the walls and ceilings are painted. I believe for Palladio the two issues were of equal importance. Perhaps someday a closer analysis of the painted architecture and figures inside these buildings will yield new insights into the mysteries of what architects like Palladio really thought about proportion, iconography and the relationship of the physical building to the ideals they were supposed to embody.

No one book encompasses the achievement of Andrea Palladio: it truly takes an entire library, or at least a substantial bookshelf, to contain the volumes that one needs to study in depth the work of this subtle master. The books are no substitute for first-hand intimacy with the buildings, but a good book will deepen one's understanding of what one is seeing, even while standing beneath one of the superb porticoes. Now that so many books are available, the charms of Palladio's work – both in print and in built form – are more accessible than ever to his present-day followers and admirers. ■

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WRITE IN NO. 363

Southern Classicism, Captured in Mid-Career

New Classicists: Ken Tate Architect, Selected Houses *Volume One*

by Oscar Riera Ojeda (concept and design) and Brenda Ware Jones (text)

Images Publishing Group, Victoria, Australia; U.S. distributor: Antique Collectors' Club; 2002

422 pp.; hardcover; 365 color and 60 b&w illustrations; $85

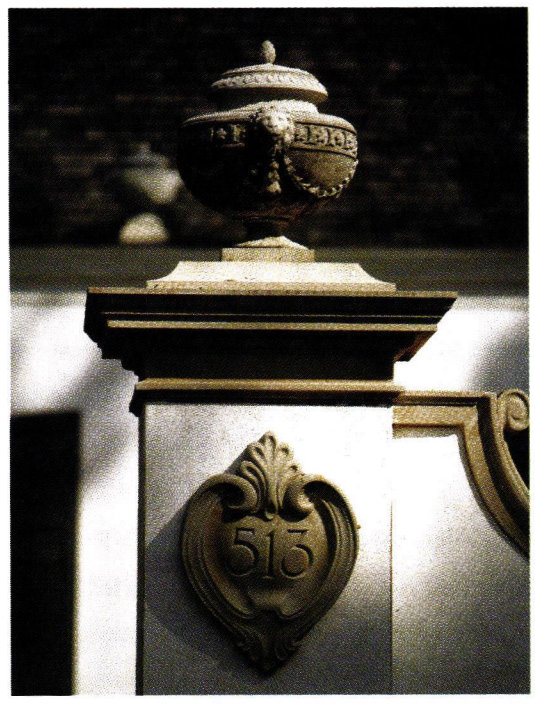
ISBN 1-86470-101-3

Reviewed by Eve M. Kahn

Few mid-career Classicists have yet been celebrated in monographs, and none yet as sumptuously as Ken Tate. The Mississippi-born architect is entering his third decade as head of a deep-South firm, first based in Jackson, MS, and now near New Orleans. His book is as hefty as the Modernist monographs that have caused bookstore shelves nationwide to sag in the past decade. But otherwise it has nothing in common with its contemporary counterparts – and not just because Tate designs in historical styles.

Modernists' tomes usually open with lengthy theoretical essays and transcripts of discursive interviews with the architects – possibly because there's actually so little to say about their unornamented oeuvres. Also, Modernist monographs typically show a couple of façade and interior views apiece for dozens of projects, including the vaunted "money shot" (at sunset) – perhaps because there's actually so little aesthetic depth to the severe designs at hand.

In a Baton Rouge grove of live oaks, Tate designed a Palladian villa with an attic vent framed in a Renaissance oeil-de-boeuf pattern.



Above: Tate regalizes his houses' fine points. The driveway to a Provencal house in Mississippi is flanked by urn-topped pillars, with the street number framed in a cartouche.

Left: Tate's Provencal house trails down a steep site to greet a lakefront with a Tuscan pavilion.

Tate's biography in this book runs just three pithy paragraphs. That's one-third the length of his generous acknowledgements, which mention not only mentors and relatives but also photographers, staffers and artisans. (When was the last time any starchitect publicly thanked a craftsperson for executing a particularly blank white wall?) Tate's volume then focuses on just six houses in the South, out of his 50-plus projects so far around the U.S. It devotes up to 84 pages per estate, and they hold up well under the scrutiny.

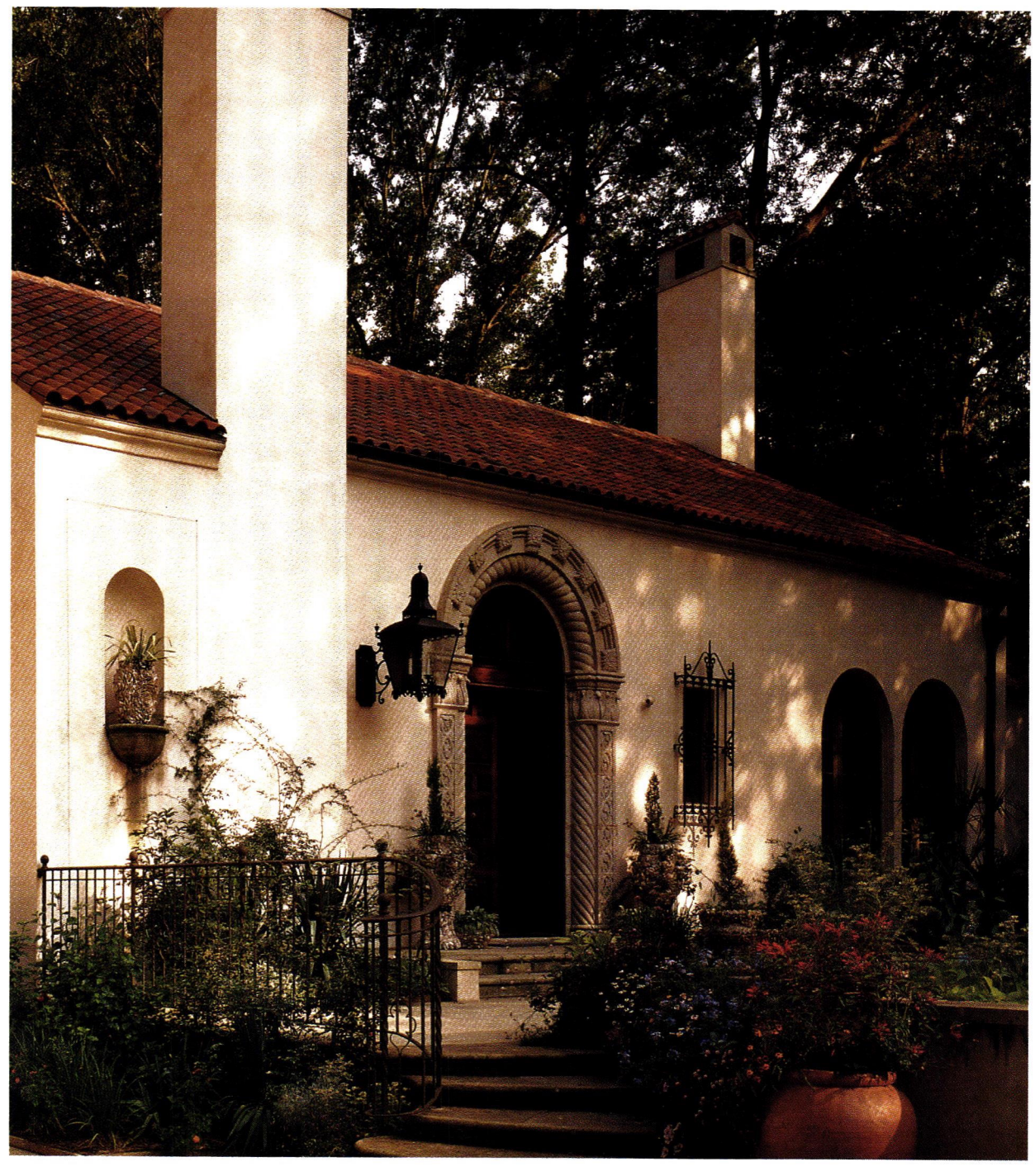
A single prose paragraph sums up each house's program, terrain, historical inspirations and potential narratives. A Provencal house on a Mississippi lake, for instance, can conjure up tales of "a British family moved to the Riviera, entranced by patinated stucco and segmental-arched windows, but still prenatally attached to the shell niches and chinoiserie wallpapers of their Georgian childhoods." The six houses – in addition to the Provencal, the repertoire includes Palladian, Federal, Creole, Mediterranean and Moderne – contain up to 10,000 sq.ft., on sites up to 900 acres. Informatively captioned

Above: Anthemia course exuberantly along cast-plaster crown molding in the Federal house's dining room.

Right: An iron filigree railing adds an English Regency touch to a Federal brick mansion on a Kentucky hillside.

photos reveal how the structures relate to their landscapes and illuminate details like oculus windows, exposed rafter tails, heart pine ceiling beams and niche keystones. Outbuildings are treated respectfully, too, whether a Tuscan quayside pavilion or a clapboarded garage with "a classically proportioned tripartite Palladian window." (For the next edition, though, the publisher would do well to eliminate the dozen blurry or redundant shots that crept in, and repair the double-page spreads that are distorted midway by tight spine stitching.) There are also bevies of hand-drawn images: site and floor plans, elevations, sections and working drawings, as well as tipped-in replicas of the colored-pencil presentation renderings that won over the clients in the first place.

The page backgrounds are black, as if the book were a venerable album, worth perusing and re-perusing. A few of the photos even show some leaves and the occasional crack, stain or cobweb. (Imagine starchitects allowing signs of wear and tear in their published tributes.) Only traditionalists like Tate would have the confidence and courage to emphasize the work's patinas, its undoubted ability to age well. More good news: Tate will publish Volume Two this year, and his publisher Images is launching two Classical series. One will explore masterful single houses (a Tate project will be first), and the other will honor mid-career designers – Britain's Robert Adam, Atlanta's William T. Blake and California's Marc Appleton are among the next in line. ■



A client of Spanish Caribbean descent commissioned an estancia, its doorway carved with rope, avian and floral motifs modeled after a Maurice Fatio design in Palm Beach.

Build Simply

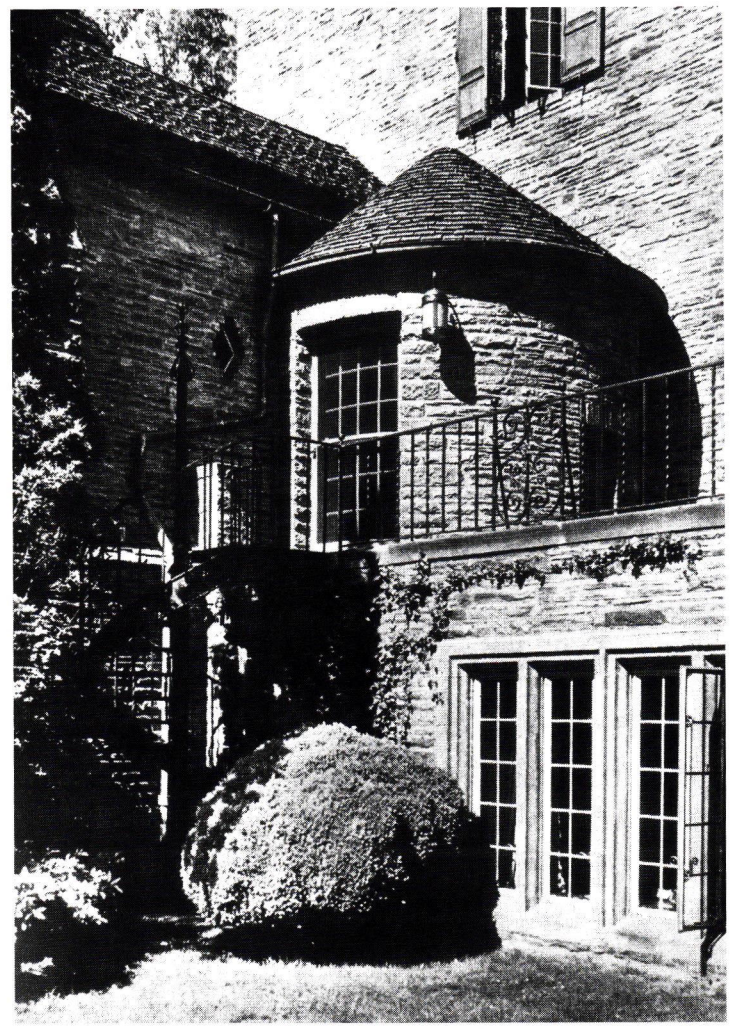
Domestic Architecture of H.T. Lindeberg

Introduction by Mark Alan Hewitt
Acanthus Press, New York, NY; 2003
348 pp.; hardcover; more than 310 duotones & line art; $79
ISBN 0-926494-08-2

Reviewed by Marieke Cassia Gartner

Domestic Architecture of H.T. Lindeberg is a reprint of a rare 1940 monograph on the New York architect's work, with an additional five previously unpublished drawings. The book includes the original poetic introduction by Royal Cortissoz and also a new one by Mark Alan Hewitt, a New Jersey architect, historian and preservationist. The text, though sparse, adds an element of depth to the photographs that comprise most of the book.

Hewitt's introduction begins with a quote from Lindeberg – "Build simply, whether a cottage or a castle." Hewitt claims that this "fundamental law of domestic design sustained his practice for nearly forty years." Lindeberg, who was born in 1879 and died in 1959, designed more than 100 country and suburban houses and some public buildings as well. He is not, however, a household name as are some of his contemporaries, including such architects as Frank Lloyd Wright and William Adams Delano. This is because, Hewitt argues, Lindeberg was a traditionalist; but, he adds, he was one with a "fresh spirit of invention." He then goes on to say that Lindeberg's work "caused no revolutions"; nevertheless, Hewitt argues that his importance needs to be re-evaluated. A 14-page biography of Lindeberg follows, from his upbringing in Bergen Point, NJ, to his confrontation with Modernism.



This house was built by H.T. Lindeberg in 1926 in Newport, RI, for M.M. VanBeuren. The stonework complements the slate roof, both of which add texture to the house.

Cortissoz' introduction is of a different nature. Eloquently written, it begins by claiming that "The architect is an artist or he is nothing." He enumerates the required attributes of an architect, but states that "He may study endlessly and may have passed through arduous scholastic examinations but let him lack inspiration, let him have no dreams, and he will function only in terms of commonplace."

Cortissoz speaks from his intimate knowledge of several architects including Charles F. McKim and Stanford White, at whose level he places Lindeberg. He admires his work, Cortissoz says, because it is distinctly American, "unspoilt by derivative influences." He agrees that the cornerstone of Lindeberg's style is simplicity.

Together, these very different introductions deliver a history of Lindeberg and his time that gives the reader a good background as he/she begins the following chapters, which contain duotones of Lindeberg's houses and his plans without annotation.

Marked by beautiful stonework, much greenery and roofs that stand out for their texture, Lindeberg's houses melt into the ground while at the same time reach up for the sky. Their interiors are designed with arches and simple decorative elements, whether exposed ceiling beams or grooved wainscoting. Intricate ironwork on entrance doors feature peacocks and spiders, while staircases have either curled architectural elements or floral patterns with narrow rails.

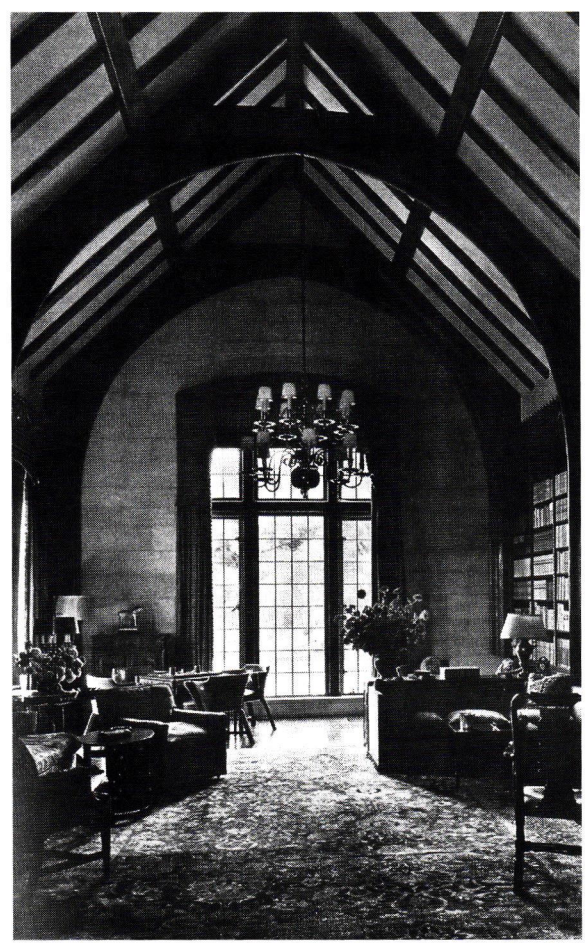
Images of architectural details get their own chapter, with photographs focusing on exterior brickwork, roofing, entryways and windows. Lindeberg also designed furniture, and images of those pieces also have a chapter dedicated to them. Simple chairs and high-legged hall tables comprise the majority of the chapter.

Lindeberg was commissioned to design consulates for the United States in Shanghai, Moscow, Helsinki and Managua, but these buildings were never constructed, due to the onset of World War II. A chapter is devoted to the plans for these buildings. Interestingly, if not labeled, these buildings would not necessarily be discernable from his residential projects.

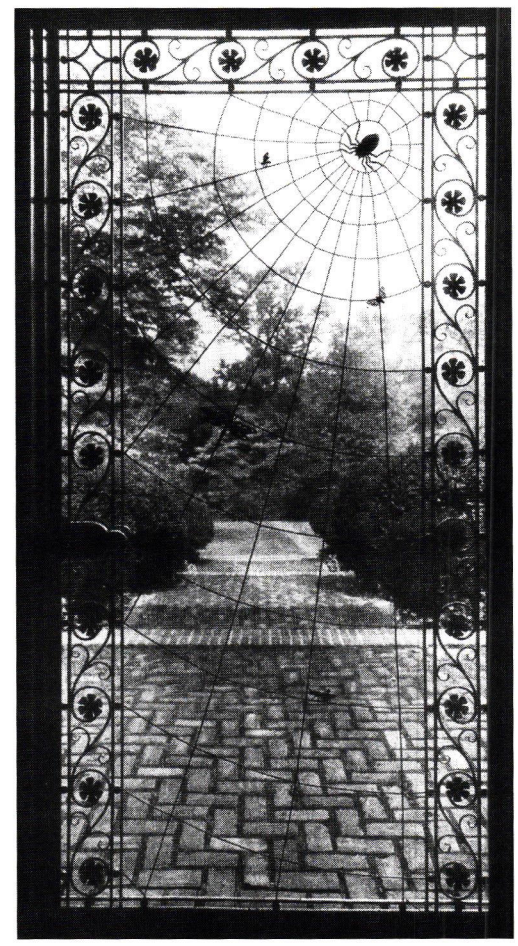
The next chapter, focusing on residences that never came to fruition, ends with an essay by Lindeberg. "A Return of Reason in Architecture" defends Classical architecture – in his words, "a codification of principles" – and calls for its return, something that would be "both intellectually and aesthetically logical." This little glimpse into the mind of Lindeberg himself brings together the introductions and the photographs of his work to form a cohesive whole.

The last chapter is "Cellular Steel Unit Houses." It features renderings by Daniel Neilinger, Lindeberg's associate of 20 years, of houses that followed four rules that Lindeberg presented to a building materials manufacturer, C. Matlack Price, who commissioned a house from him. Basically, these rules were that there must be an economy of construction, economy in terms of living comfort, a modular scheme for design deriving from the construction units and elimination of ornament. It is unknown whether any of these were ever built, according to Hewitt.

Domestic Architecture of H.T. Lindeberg is an interesting study of Lindeberg's work, clearly depicting his style with several photographs of each project. The duotones add an ambience and time reference to his work, while the introductions and final chapters add elements that elevate the book above coffee table-book level. ■



The library in Mrs. R. Boyer Miller's house in Wenham, MA, built in 1930, features exposed ceiling beams, a typical element of Lindeberg's designs.



This screen door is one of many intricate ironwork patterns that Lindeberg employed for his entrances.

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WRITE IN NO. 1163

Ornamentally Challenged

Introducing the Forum: A Column of Opinion
Topics covered in *Period Homes* are usually fairly technical and non-controversial. We're changing that.

This issue introduces *The Forum* – a column devoted to personal opinions, the more controversial the better. Kicking off this column is a rant from the mysterious "Dr. Architrave" on abandoning the use of ornament – at least until it can be used wisely.

We've already received several other contributions for *The Forum*. These columns will be appearing in upcoming issues of both *Period Homes* and *Traditional Building*. If you have a topic that really gets you steamed – and you'd like to get other people cranked up about it – e-mail your idea to Editor-in-Chief Michael Carey at mcarey@restoremedia.com. He'll let you know how the idea might be developed for a future edition of *The Forum*. – The Editors

"Remember: Friends don't let friends spec. ornament."

"Ornament: Just say 'NO!'"

"Real architects don't use ornament."

"This is an Ornament Free Zone – specifiers will be prosecuted."

"Ornament: Doggonit, you're not good enough."

by Dr. Architrave

And you're not, we're not: not good enough to use ornament. We – the body of Classical and traditional architects and designers – just have not achieved the facility and sophistication to use ornament.

When I survey the oeuvre of my colleagues, I see mucho blunders – errors so abundant and embarrassing that I often can't tell my professional friends what I really think of their work. Mistakes like moldings whose curves don't end tangent to the vertical or horizontal; lettering with haphazard spacing; plinthless villas that look like they're in the process of sinking; beam bottoms pierced – and visually weakened – by downlight holes and a/c grilles; roofscapes with an orgy of disparate and uncoordinated roof slopes; bloated dormers; moldings with a weight problem (either over or under); elevations proportioned arithmetically (with the hard character one gets from design-by-integer); entablatures so thick you'd think they spent too much time in the gym – or they're undernourished weaklings; round abacuses; flying taenias; interior columns pushing up against plane/plain ceilings, looking like they were about to puncture them (because there's no acknowledgement of structure – not even the slightest band to hint at a beam above). And these are the good architects I'm talking about, not housing-tract McMansion hacks. You can even see some of these performances in the pages of our most distinguished Classical journal!

Now I ask you: Is such a group ready to handle ornament? Ornament: that part of the designers' armamentarium that is the most subtle, most powerful, most misusable, most needing the highest level of taste to design! Please understand that, by "ornament," I don't mean the standard vocabulary of moldings – cymas, taenias, astragals, cavettos, etc. – that we absolutely must use as terminating and transitional elements for good architecture. I'm talking about what comes beyond that: filigree in the spandrels, carving, murals, sculpture, cartouches, almost any paneling that uses curvilinear forms and fancy metalwork (in the last 50 years, ironwork seems especially liable to poor handling).

Allowing this generation of designers to play with ornament is like letting your young children make decisions on the family's investment portfolio: the consequences are exciting, long-term and disastrous.

I can hear you object: "What about those few, exceptional talents – like Dick Reid or Leonard Porter or Alexander Stoddart – that have proved well up to the challenge?" Yes, when it comes to sculpture or mural commissions, these artists have shown themselves able to do capable and beautiful work. But such competence is rare – the names you cite truly are "exceptions" – that list could be extended, but not by much. You know the legal saying, "Bad cases make bad law," that is to say: the exceptional and unusual should not be the basis of rule making. This is also so in our field: the presence of "a talented few" should not be an excuse for "the awkward many" to practice. (Perhaps those exceptional ones listed above might get special dispensation certificates from an authoritative board – but where is our Academy from whom we'd select the commissioners?)

So, when should we be allowed to start ornamenting our buildings? When will we be good enough?

Wait. Just wait. Oh, I'd say about 10 or 15 years – and during that time, don't worry about it. You see, there's a great cultural wave breaking on the shores of our civilization: the ever rising set of traditional practitioners is the evidence, as is the enlarging number of individuals and organizations willing to commission them. The success of the New Urbanism movement manifests this cultural shift at large scale. The prosperity of this magazine, its sister publications and its growing number of advertisers seals the argument: Classical and traditional are back, and getting ever stronger.

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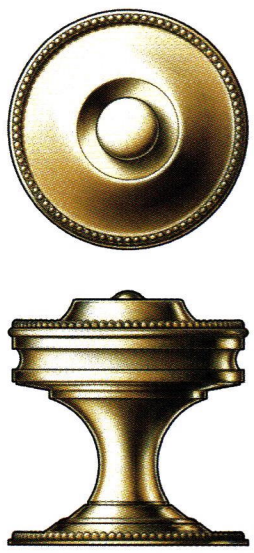
In this cultural soup, all kinds of beings will evolve. In 15 years, there will be many graduating classes from the schools that teach a traditional curriculum (and more schools will be set up); the few really good artists and artisans will have taken a generation or two of apprentices and turned them into journeymen and masters; current architects will (we hope) just get better as they mature and practice, practice, practice. Our critical eyes will get sharper, as we get used to seeing more new Classical design. (By the way, that's how you know your judgement is getting good: when you can critique even good work.)

By the time a decade or so has passed, we'll be ready, skilled and have enough taste to start using ornament. But not until then. ■

Dr. Architrave has lots of qualifications.



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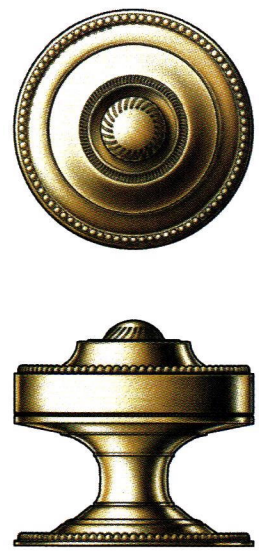

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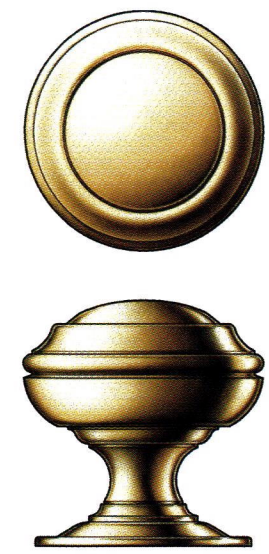

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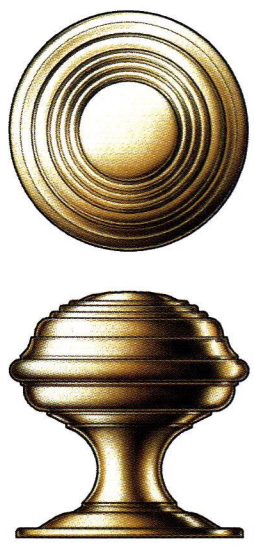

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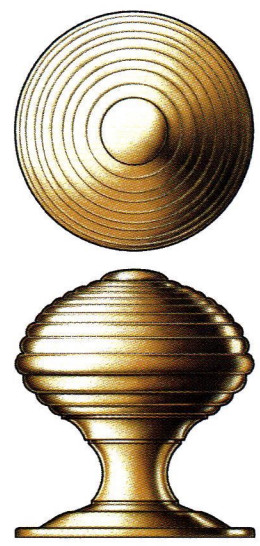

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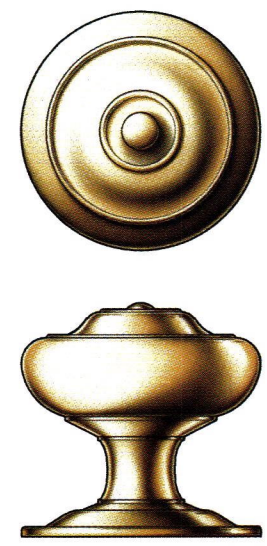

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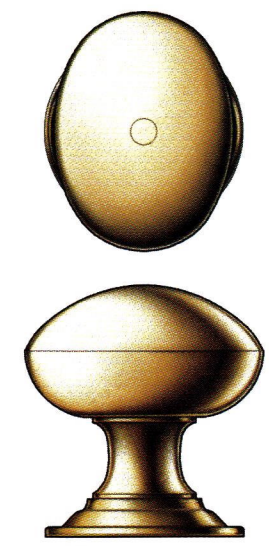

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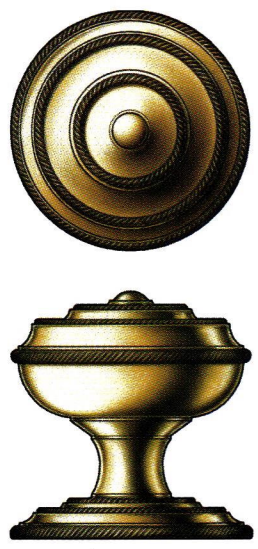

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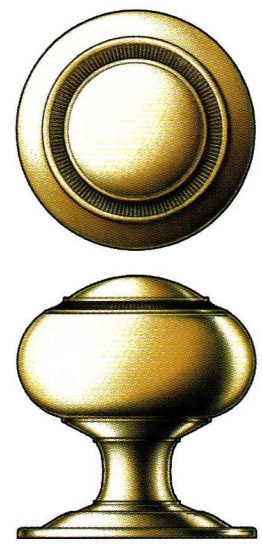

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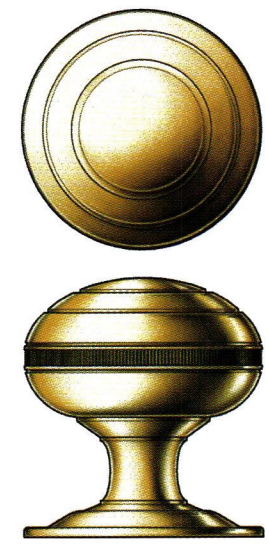

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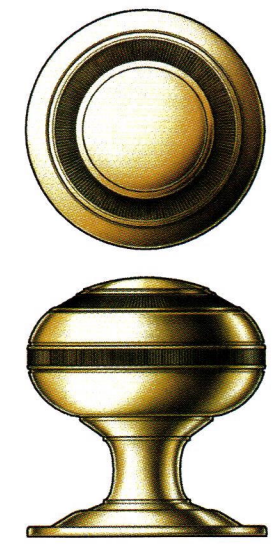

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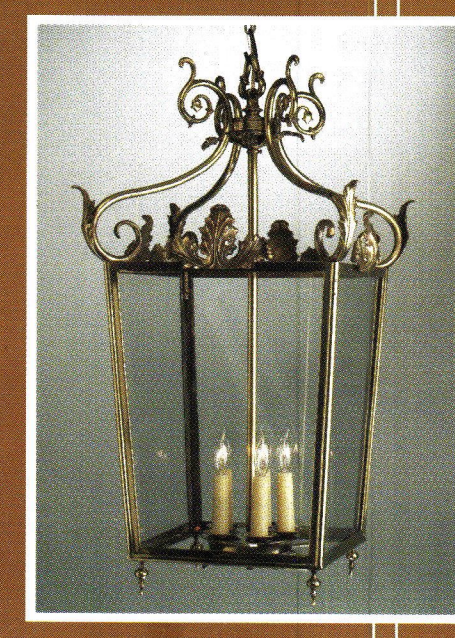

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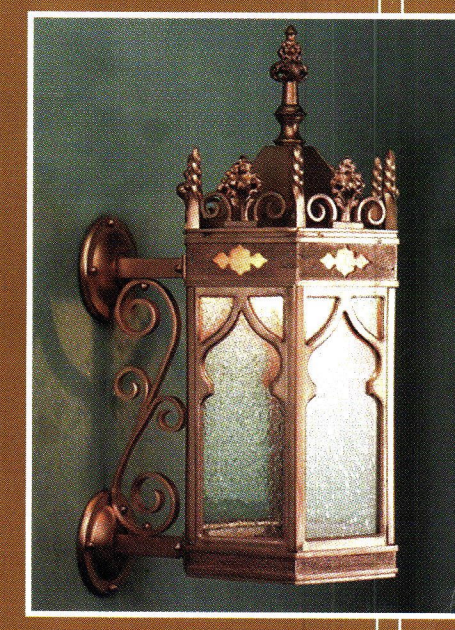

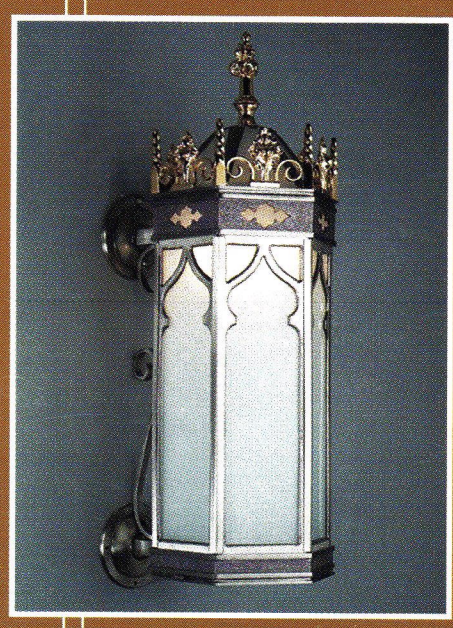

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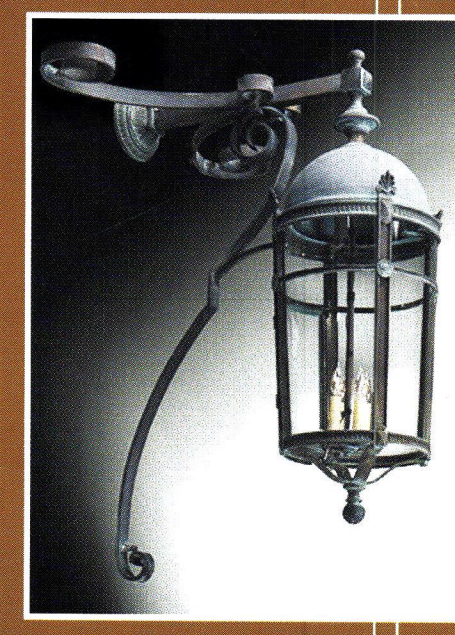

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